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Spotlight on Hollywood

Beginning a New Series of
Articles Revealing

The Truth About the Movies

By Harold Heffernan

TEN months ago when signs of a serious recession appeared on the horizon, Hollywood, along with all other lines of business, began pulling in its horns.

It pulled them in a little closer than other industries, perhaps. But that was because Hollywood's horns protruded farther—and were sadly in need of nipping.

Hollywood resurrected its long dormant scythe and swung right and left!

Studios pared personnel rolls to the smallest number of active participants known to the movie business in 15 years.

Contract lists were lopped in two.

Many outstanding personalities drawing heavy money, too much for their box office rating, were thrown on the free lance market.

One major studio actually purged its lot of more than 2,000 people—most of them relatives and hangers on—in one round lump! Panic held the film making town in its grasp for a good many weeks. Daring executives who in the past had

(Continued on Page 8)

Director, Not Actor, Is Real Star

Walter Connolly and Leo Carrillo are sturdy supporters of the Gable-Loy combination in "Too Hot to Handle," at the Wisconsin.

Many Memorable Episodes Are Due to Unseen Guides

ALMOST everybody except the star worshipers realizes that the really smash episodes in the movies are the work of the director. The actors have little to do with them. Do you recall any particularly poignant or striking scene from a movie? Well, the director is responsible and worked on that little angle for many days—to give the spectator a second's lift.

For years Ernst Lubitsch has made the world conscious of his famous "touch," usually in some comedy. But he did his most powerful work several years ago in a drama called "The Man I Killed."

Lubitsch used his camera to superb advantage when he photographed a military parade from below the amputated leg of a wounded soldier. All you could see was the stump and a crutch. In the same film he showed a service in a large cathedral and as the minister was pleading for peace Lubitsch panned his camera down the aisle on the gleaming swords of the officers attending the service.

THERE is that moment in "They Won't Forget," when Director Mervyn LeRoy pictured, by symbolism, the lynching of the young northern school teacher. You saw a train speeding out of the night and its mechanical arm suddenly grabbing a mail sack as it hung on a stake by the side of the rails.

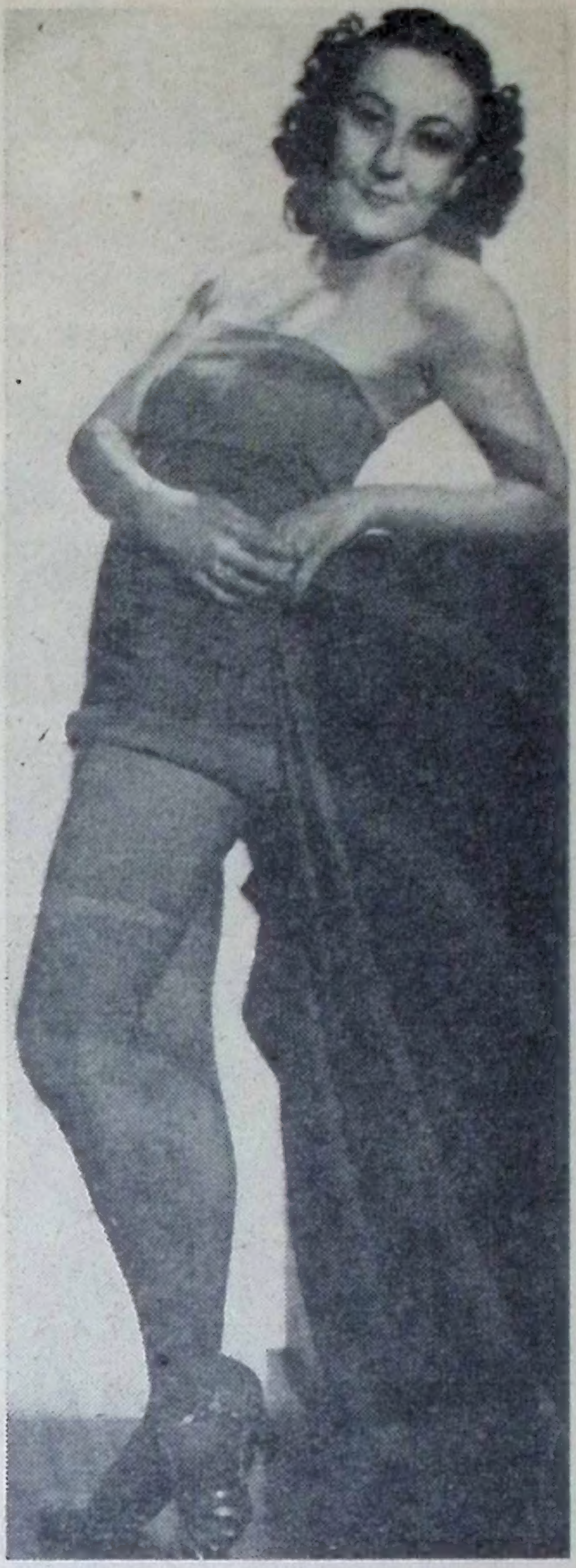
Frank Capra has a genius for creating little incidents which make his films outstanding. For one, there was that moment in "Broadway Bill" when, just as the horse crosses the finish line, it drops dead and the yelling crowd suddenly stops dead in silence. Then there was the singing scene in "It Happened One Night," where everybody on the bus yodeled "The Man on the Flying Trapeze," and the now famous hitchhiking piece of business from the same film. Of course, you remember that Claudette Colbert and Clark Gable were in the picture and you probably remember these scenes because of them. But the odds are that they were the work of Capra and his writer.

LEWIS MILESTONE'S direction was responsible for that moment in "All Quiet on the Western Front," showing a soldier's hand clutching for a butterfly, then the whizz of a bullet and the hand suddenly relaxing in death.

Do you remember Jack Conway's episode in "Viva Villa" when Wallace Beery, as Villa, returns to save Mexico and his aides meet him on the border and ride off in different directions to arouse the peasants with the cry, "Villa wants you?" Or Tay Garnett's blood curdling sequence in "Slave Ship," of the chained slaves being dumped overboard and pulling one another into the ocean because of the connecting shackles around each ankle? These were director scenes.

Or the way Gregory La Cava had Andrea Leeds walk slowly upstairs to commit suicide in "Stage Door," or William Wyler's camera trick in "Dead End" of showing the skyline of New York and then panning into the filthy street where the action took place? At the end of the film he brings you up into the air again.

Henry King's straightforward staging of the "We're on Our Way to France" musical sequence in "Alexander's Ragtime Band" is one of the fine directorial touches in that film.



This actress helps to adorn the Riverside's current stage show.

Wolfson's Stage Activities Recalled at Madison, Here

Victor Wolfson, author of the successful comedy, "Excursion," is remembered here as the director of the Wisconsin Players' 1930-'31 season. One of the plays he directed was "The Beautiful Sabine Women" by Andreyev.

Many University of Wisconsin graduates recall his work at the experimental college, where he directed Greek plays—"Electra," "The Clouds" and "Lysistrata." Wolfson was a capable actor at the university, having taken the leading role in "Cyrano de Bergerac."

Wolfson's "Excursion" will be produced at the Pabst theater Oct. 27 by the Civic Dramatic Guild of Milwaukee.

Saturday Midnight Previews Will Be Resumed Downtown

Beginning next Saturday, the Palace and Wisconsin theaters will resume their "midnight preview" policy. They promise simultaneous showings of the outstanding films ahead of general release. A holiday air will surround the showings. Proceeds will go to the theater employes' fund.

'Pins and Needles' Turns Out to Be a Distinct Novelty

THE original cast of the Labor Stage musical revue, "Pins and Needles," is promised for the Davidson theater the entire week beginning Oct. 9. The revue is of unusual interest for it is founded on an idea and not a tradition.

Produced at the Labor Stage (Princess theater), New York last November, and acted by members of the International Ladies Garment Workers' union, "Pins and Needles" has turned out to be a widely discussed novelty.

It's an informal frolic, bedecked with tunes and talk, brightened with ballet, underscored with satire and highlighted with humor.

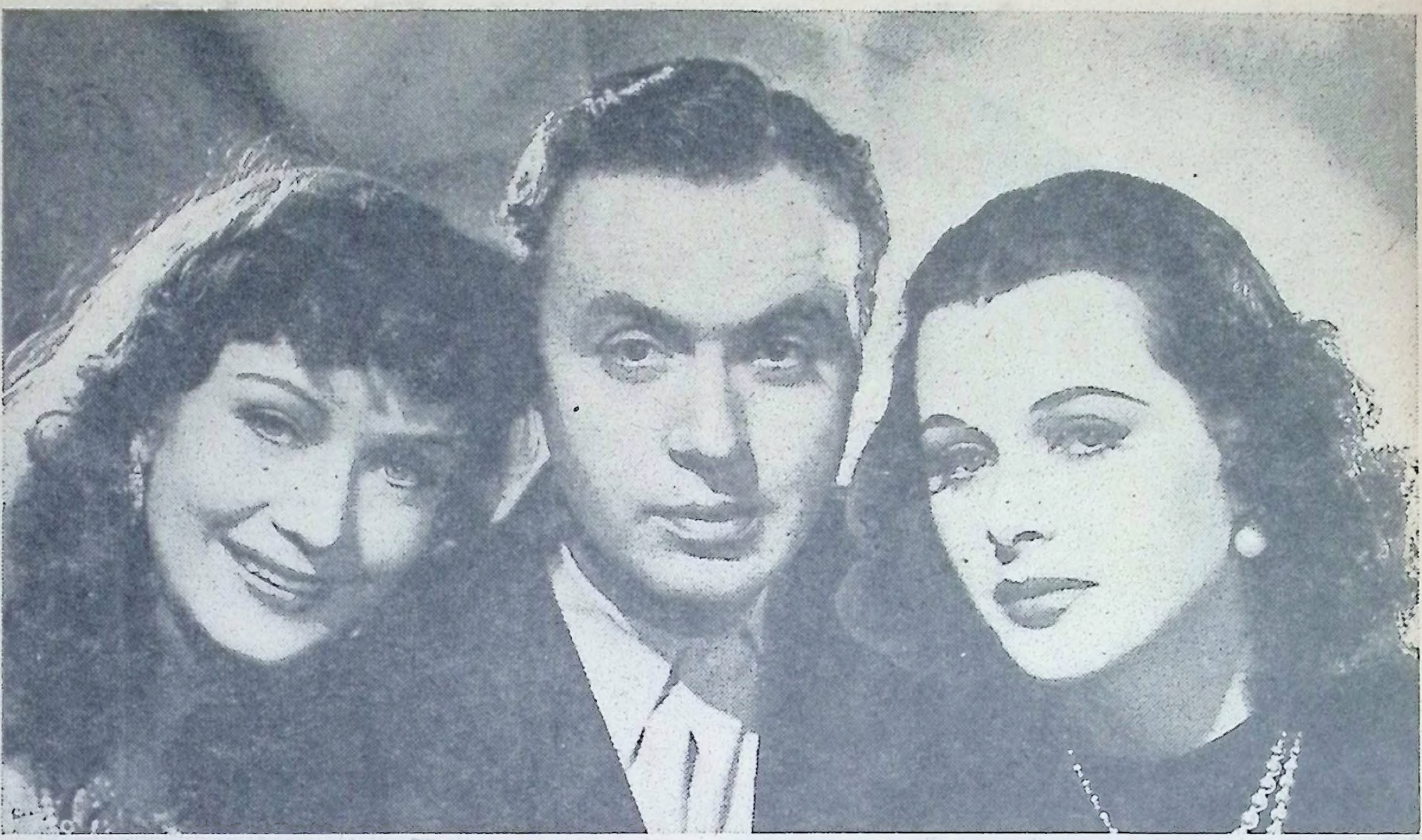
The faculty of seeing both sides of a question may be one reason why "Pins and Needles" has already proved a box office success. It spoofs dictators and democracy, bosses and the bullied, with equal unconcern. Some of the enlivening lines and lyrics are: "If You Find You Can't Reply to Your Opponents, Call Them 'Un-American,'" "Labor's Left Hand Is Getting to Know What Its Right Hand Is Doing," "I'd Rather Be Right Than Roosevelt" and "I'd Rather Be Right Than Left."

Ebsen, Croquet Champ, Installs Luminous Wickets for Night Play

Buddy Ebsen, the actor, has installed luminous glass tube wickets on his lawn so he can play croquet at night. He is the movie capital's champion.

Millie Weitz (left) sings "Nobody Makes a Pass at Me" in the revue, "Pins and Needles," which will be at the Davidson next week; smiling Claire Dodd appears in the Palace film, "Three Loves Has Nancy."

Is It a Fact? Writer Likes Movie Work



Sigrid Gurie (left), Charles Boyer and the incomparable Hedy Lamarr are bright lights of the Warner vehicle, "Algiers"

FOR a non-Wisconsin resident, Bruce Manning, the scenario writer, has considerable of an acquaintance around Milwaukee and the rest of the state. His Milwaukee friends always get a warm greeting on their coast visits, and Manning is amply repaid on his Wisconsin vacation trips.

Bruce Manning

Manning is perhaps the only ex-newspaper man in Hollywood who thinks Hollywood is an elegant place, who likes his $1,000 per week pay check, who feels he's been well treated by the movie moguls, and who does not shed salt tears in memory of the good old days on the police beat

"All I know is that I'm a lucky guy to be doing this kind of work. I like this racket. It's exciting and it's satisfying," Manning asserts.

TWELVE years ago Manning was 24 years old, sick, broke, unable to get a newspaper job, and reduced to accepting the hospitality of the Salvation Army in New Orleans. Today he is one of Hollywood's top writers, author of the last two Deanna Durbin films and other hits such as "Letter of Introduction" and "The Rage of Paris." How he reached such heights from such depths is the kind of story he wouldn't dare write. Audiences would claim it didn't ring true.

In any event, Gwen Bristow, star reporter for the New Orleans Picayune, dropped into the Salvation Army in 1926 for a feature yarn on its Christmas preparations. She met Manning, learned that he'd been a newspaper reporter, and got him a job on the New Orleans States at $15 a week. It wasn't long before he went to the Item at $60.

He and Miss Bristow became rival reporters, as in the movies of newspaper life. They even got married in true movie tradition.

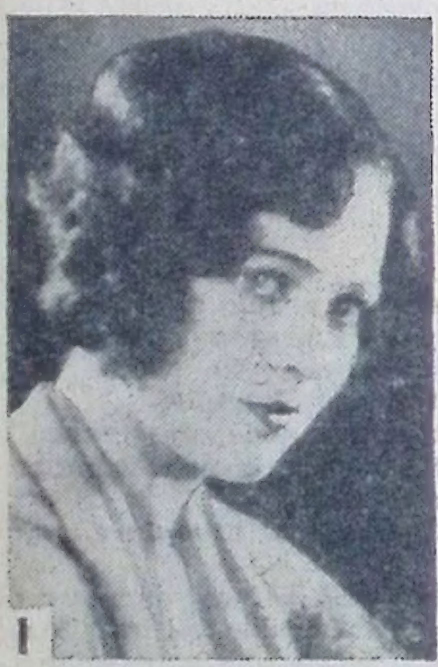
"And then one day she scooped me on a really important story and I got so mad it made me sick," Manning continued. "That's how I got into the movie business."

HE WAS in the hospital for weeks. His wife brought him detective story magazines. When he left his bed he felt he needed more rest, but he had no money. So he and his wife decided to write a pulp magazine story. They made it a serial because they figured they'd get more money than if it were a short story. Then they sent it to an agent in New York.

He sold it, not to a pulp magazine, but to a book publisher. Their "The Invisible Host" became a best seller. Somebody adapted it for the stage and it ran for several weeks on Broadway. Columbia studios bought the film rights.

"And all of a sudden we were rich," Manning said. "It left us dazed. I wrote another novel and came to Hollywood looking for work. I got it at Columbia studios four years ago. I wrote B picture melodramas. They mostly were about murders.

"When I left Columbia to come over to Universal I swore I'd never write another scenario with a gun in it. And the first thing they handed me to do was a murder story called 'Service De Luxe.'" I kept my vow. I took the murder out of that story and turned it into a comedy."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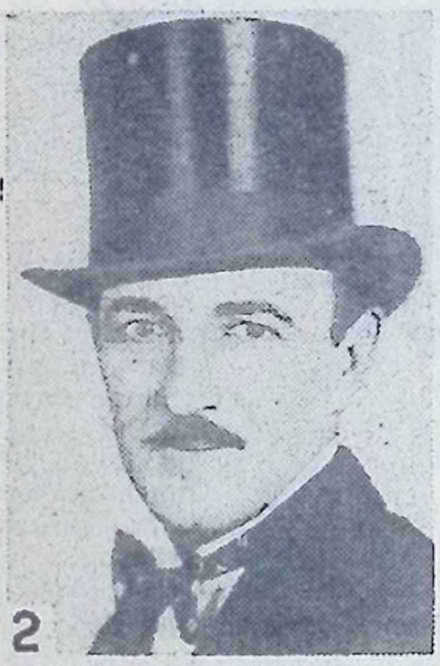
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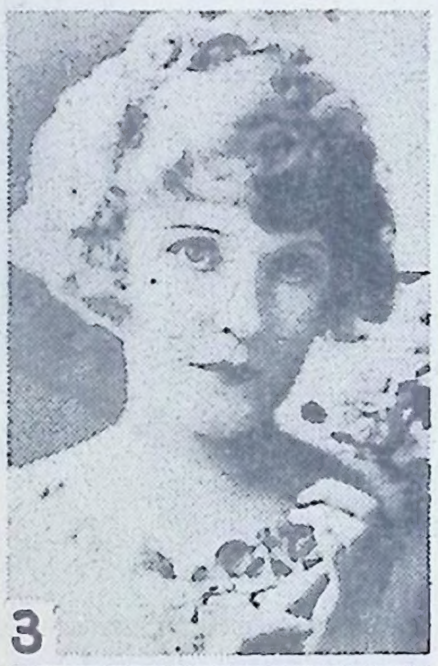
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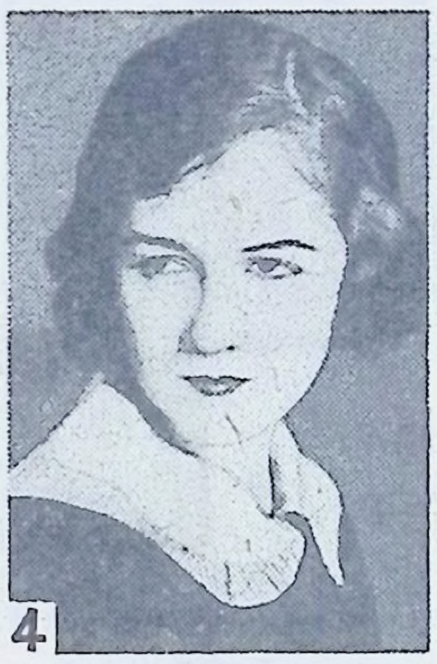
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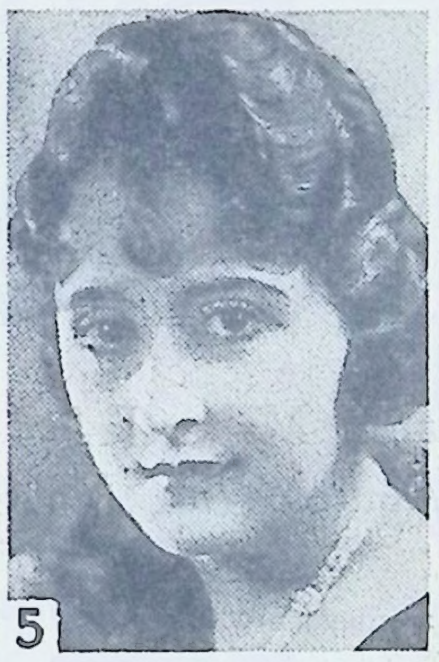
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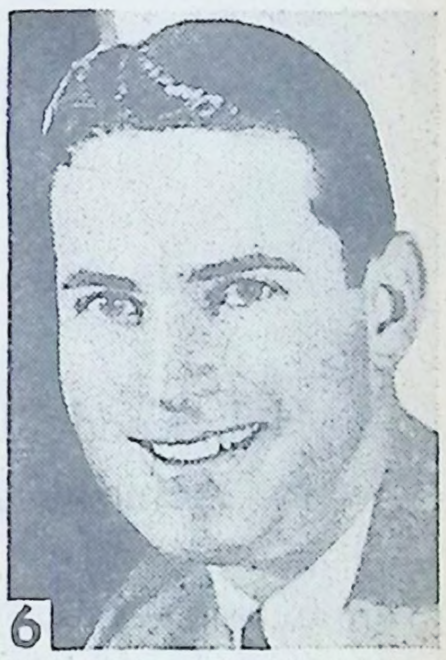
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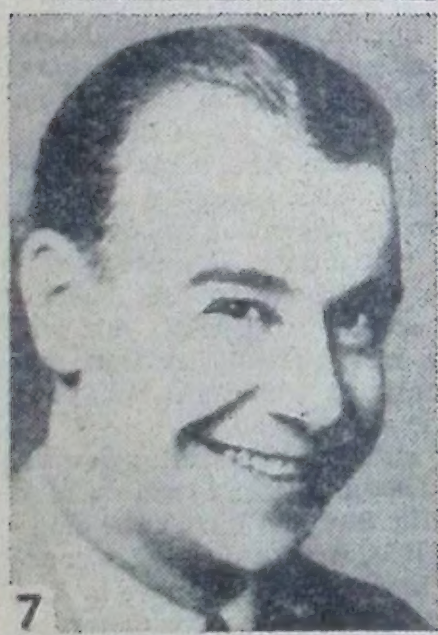
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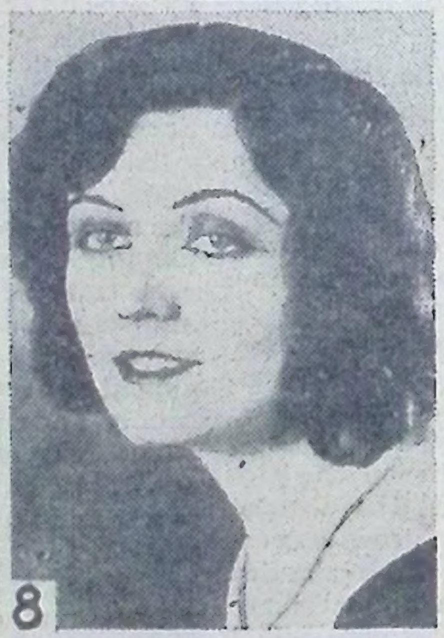
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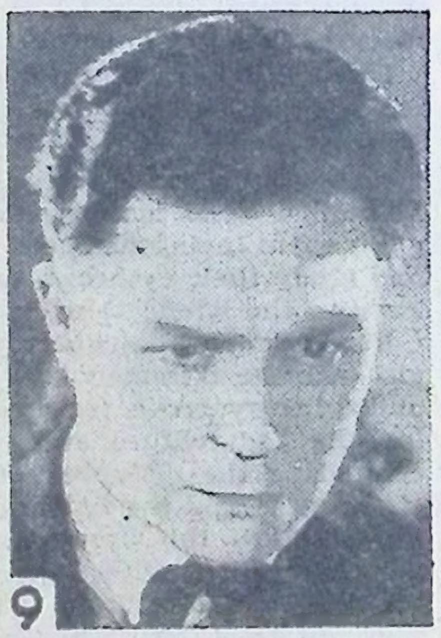
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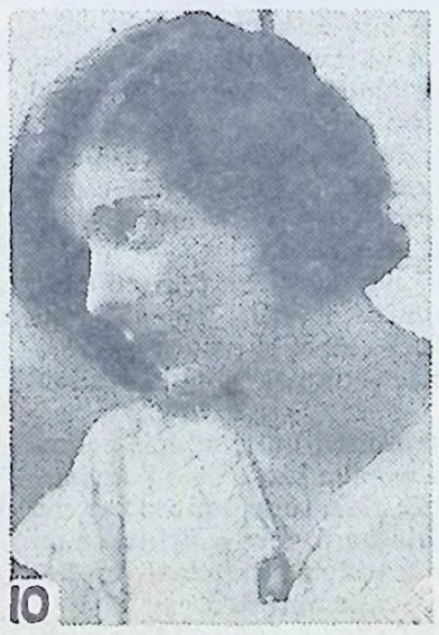
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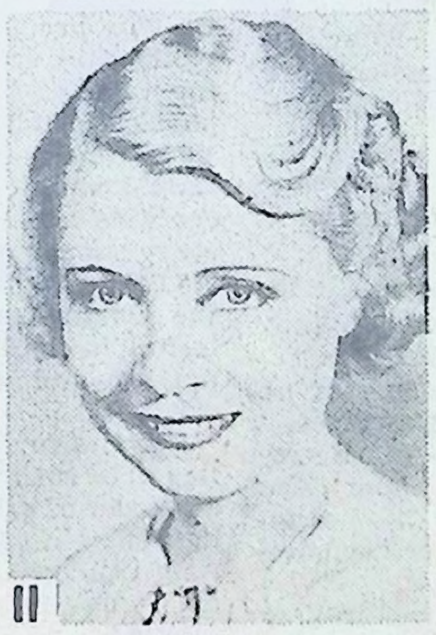
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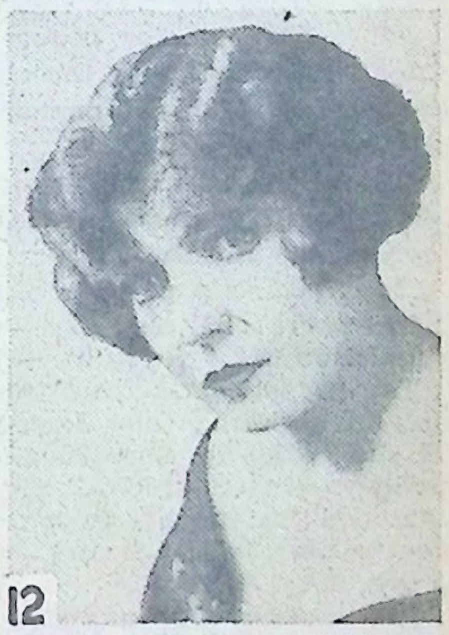
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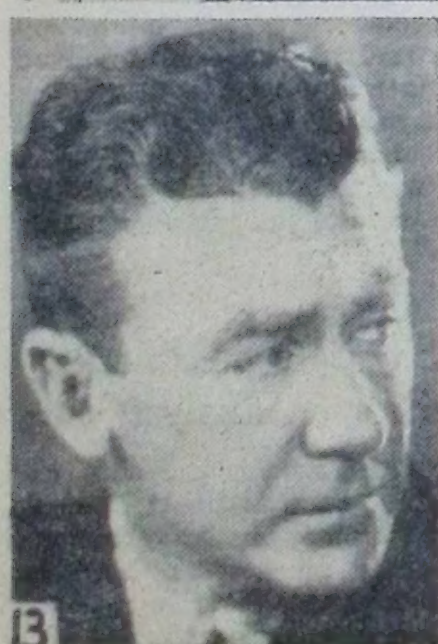
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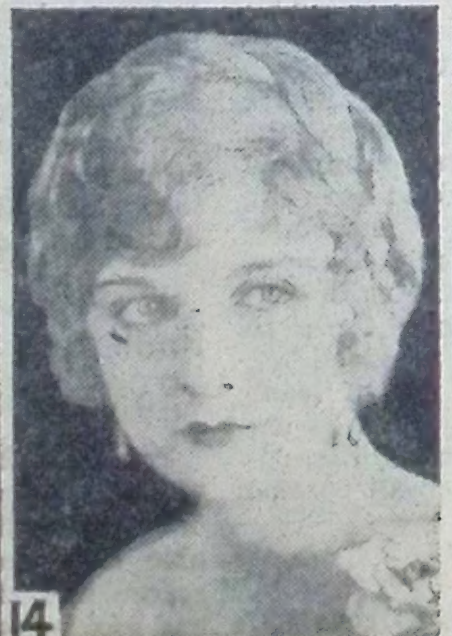
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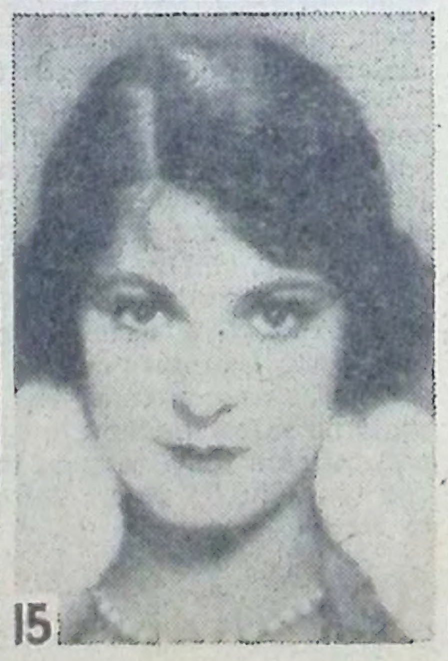
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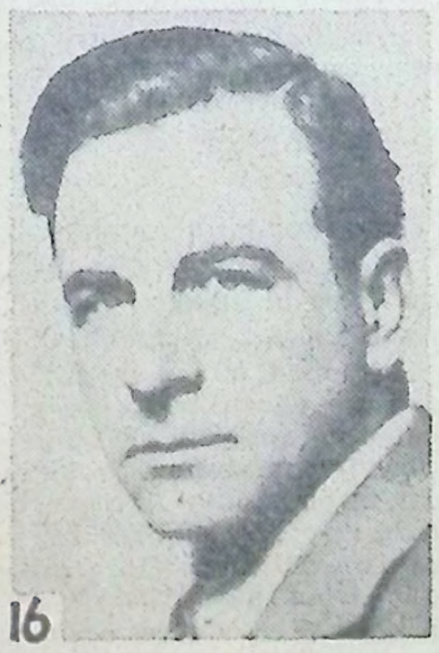
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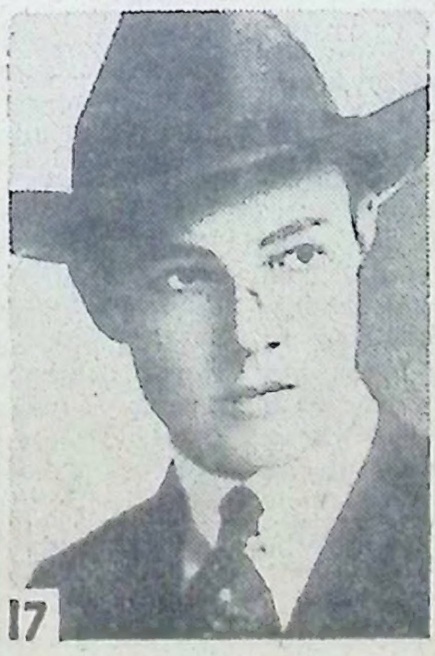
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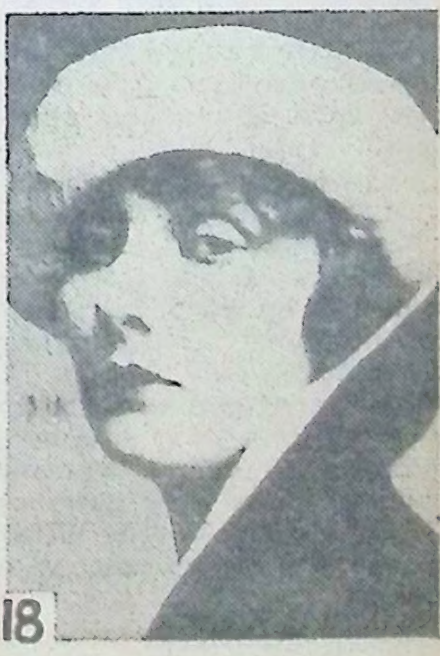
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Do you recognize these movie stars of yore? Try your luck, then turn to page 6 for the identities

Beauty Made to Order

By
Martha
Janes

Jack Dawn, shown in panel at right, helps the beauteous Virginia Bruce (left) to dazzle moviegoers. He declares that there is no such thing as an unattractive woman.

Hollywood Glamor Maker Tells How to Achieve Allure With Make-up

“FALL calls for a brand new personality. Don't go sliding along on your summer beauty, using the same type of make-up, the same coiffure, the same shade of nail enamel.

“Wake yourself up!

“Blossom out into a glowing personality, one which gives you a pleasant surprise at each glance into the mirror.

“It is perfectly possible, and fall, 1938, offers more chances than the feminine population has enjoyed in years.”

The above comes from the lips of no less an authority than Jack Dawn, head of the make-up department of Metro-Goldwyn-Mayer studios, the man who contends that there is no such thing as an unattractive woman and, furthermore, proves it.

“There's an opportunity to go just as far to the feminine side as you like,” Dawn said. “Throw all the dark powder into the nearest wastebasket. Get yourself a brand new outfit of feminine allure, and stick by it.”

For the coming months Dawn predicts a return to the perfectly natural in beauty.

“Exaggeration in make-up is definitely out, for the time at least,” he said. “This is due, in no small degree, to the technicolor pictures. Exaggerated make-up, in the past, was only natural. The black and white screen presented its favorites with a certain type of mouth, or eyebrows, or make-up in general. The woman in the audience could only guess at how these effects were achieved. With the coming of color she can be exacting in her duplication.”

And so to fall.

“The average woman makes a terrific mistake in feeling that once she has succeeded in finding a make-up that suits her, she will never be able to find another. On this premise she adheres to her convictions in spite of the gown she wears, the type of her coiffure or her general physical condition.

“The make-up table of women in general should contain make-up just as her closet contains accessories — a certain type for every change of costume.

“This will be particularly true during the coming months. With the costume feeling in clothes so strong, powder, rouge, lipstick and nail enamel should follow suit.”

For the fur-trimmed suit, which promises to be such a season hit, Dawn suggests a powder of exact skin tone, no darker, no lighter. With this he favors a brilliant lip rouge and only a touch of eyelash make-up. Rouge, he feels, is optional.

“For the most part,” he stated, “the use of rouge could be well abandoned during the winter months, especially for daytime wear. Rouge, for the face, is the most misused of any make-up accessory.”

DAWN went on to explain this opinion. “Never forget,” he said, “that red is the most conspicuous color in nature. Think of this the next time you apply cheek rouge. Rouge, misapplied, is exactly like a spot of catsup on a snowy white shirt front. People simply cannot take their eyes off it and few, if any, women should call attention to their cheeks.

“In the cosmetic line, not only for fall but all the year around, concentrate on your good points. If you have nice eyes, play down the mouth with a lighter rouge and play up the eyes with a touch of eyelash make-up and shadowing. If the mouth is the best feature, use a brighter lip rouge and go easy on the eyes. Never make your features fight for importance.”

Dawn also feels that, for the first time, women are realizing the importance of eyebrows.

“They can either make or break a face,” he smiled, “and many women who complain about their looks need only sit down and study their eyebrows to find the answer to the whole thing.”

For example, the expert points out the girl with the extremely long nose who has pulled her eyebrows far apart, thus making the bad feature even worse by accentuating the distance between the tip of the nose and the hairline. These girls should allow the brows to grow closer together. Girls with long faces should pluck their brows from the upper edge, thus lowering the arch; while girls with short, round faces should pluck theirs from underneath, adding length to the face.

“No one can tell women in general what color make-up they should choose,” he said. “The best method I can recommend is to consult a color expert and have the skin tones matched. There is a surprising amount of blue in the skin of some, while red or yellow predominates in others. From this base various tones to blend with costumes can be provided.”

But Dawn contends, for fall at least, that the safest method is to stick by the natural skin tone, varying this with various tones in lip rouge with nail enamel to match.

BUT back to changing the personality! Now that summer is gone and the holiday season approaches, Dawn feels that the women of the world should sit down and take inventory of themselves. A new hairdress, a new make-up, he claims can change an entire outlook on life.

“But it takes time and perseverance,” he smiled. “It can't be accomplished in an hour, or even a day.”

The general method of procedure is as follows:

“First the hair. Sit before your mirror and try every conceivable coiffure that occurs to you. If your have been wearing a side part, try one in the center and vice versa. Pull the hair back of your ears. Try curls at the side. If you discover an attractive widow's peak, show it off.

“When the coiffure has been decided upon, experiment with make-up. Accent the mouth, then try accenting the eyes and playing down the mouth. Devote whatever time you may have to this pursuit and chances are 10 to 1 that you will emerge with a new personality that will appeal, not only to yourself, but your family and friends as well.”

The fear of starting something new is, according to Dawn, the greatest hazard in a woman's life. She just hasn't the courage. But fall, 1938, insists upon this courage which, hitherto, has been more or less a matter of choice. Dresses are different, hats are different, even such minor details as shoes and gloves have departed from their former standards.

“So why not make the job 100% while you have the chance,” Dawn concluded. “It is just as easy to startle the world all in one as it is to take the job over a section at a time.”

Paulette Is Shy Before Cameras, So Asks a Psychoanalyst Why

Paulette Goddard, who is the wife, ex-wife, sweetheart, ex-sweetheart (check one) of Charlie Chaplin, has had considerable experience as an actress, both on screen and stage. Yet she is so nervous and shy before the cameras that she has been visiting a psychoanalyst in the hope of curing her diffidence.

Hollywood Is Rough on Words

Strong Adjectives Become Anemic Wrecks Before the Movie Writers Have Finished With Them—and We Mean Absolutely.

By Bette Davis

Bette Davis with Errol Flynn in "The Sisters" (right) and at home (below).

I'M ALWAYS flattered when anyone asks me to write a story, indicating that it will probably be published if I don't hang my participles and split my infinitives. I'm not sure that I would know a hanged participle if I should meet one on Hollywood blvd., but that never stops me.

There are so many things in Hollywood that ought to be written about and a few that should never be mentioned. One must decide first whether the story is to point with pride to accomplishments (his own or another's) or to view with alarm like a politician. A request for a story means, first of all, that one must choose a subject and, next, that it should be written as simply and directly and with as few Hollywood adjectives as possible.

My subject has been discovered in the line above. Hollywood adjectives are worthy of some comment, I think. Imagine Hollywood without them! We would be speechless.

No one can be merely adequate in the film colony. Actors, directors, scripts and productions are either "terrific" or they are "lousy." These are not pretty words but they are effective ones—in Hollywood. Everyone knows exactly what is meant and both are taken, as they should be, with several grains of salt.

We have worn out a lot of words in the 30 years that pictures have been produced. Some of them were worn out long before I came to Hollywood to help wear the English language thin in certain spots.

I haven't looked lately, but for a long time there was a sign on the back of my dressing room door, a sign one was expected to see and read as one went out of the room. It read:

"Lights and heat must POSITIVELY be turned off before leaving!"

It was all there, capital letters, exclamation point and all. One of the first lessons in studio adjectives I learned was that the sign didn't mean a thing. Why? "Because," Richard Barthelmess once explained, "it doesn't say 'Absolutely.'"

Never believe a studio sign, he said, unless it reads, "Absolutely."

BUT "Absolutely" doesn't mean much either. On every door of every sound stage at Warner Brothers studios, there is a sign that reads in red and black letters:

"Absolutely NO visitors."

While we were making "The Sisters" at Warners this summer, Errol Flynn and I had a pool each day when we both worked. We put 10c each into the pot and the one who guessed nearest to the number of visitors on the set that day would have the whole 20c to spend. The average ran well over a hundred each day and every one of these people walked past—or were led past—the signs which read, "Absolutely NO visitors."

"Absolutely" is printed in red on these signs to make the meaning more emphatic!

Of course, many of these visitors were newspaper people who have business on the sets, who write about pictures and sometimes about Errol Flynn and Bette Davis and for whom the signs were meant to mean nothing. But many others, casual visitors, with only very sketchy business on the set, were lined up daily to watch us work.

There were a few days when we had difficult and involved love scenes to make, when the studio came to our rescue. On these days plain cardboard signs would be put up at each stage door, reading simply "No Visitors." Those seemed to work, particularly when a studio policeman stood beside each of them.

Evidently the word "Absolutely" has come to mean less than "Positively," which means nothing at all in studio parlance.

I THINK the first press agents assigned to advertise pictures must have been former circus advertising men. At least they borrowed the circus vocabulary and producers, directors, actors and property men have stolen a page from their book. Where else did we get "stupendous," "gorgeous," "amazing," "spectacle" and a hundred others?

Almost anyone we know more than slightly we call "darling." When a thing is good in Hollywood it is "colossal." Anything we like is "divine" and the things we don't like are "godawful." Clark Gable, Errol Flynn and Spencer Tracy are "dynamic" and every woman prays that she sometime will be called "exotic."

What terrible things we are doing to the English language! Every new story is an "epic." Each new feminine star is "glamorous." All important pictures are "colossal." Our clothes are "gorgeous." Our sets are "spectacular" and our music is "heavenly."

What, I ask you, are we going to do for adjectives during the next 30 years? Words are precious things until Hollywood gets them and ruins them. Motion pictures have added many words and phrases to our language, but they have taken many of the old favorites and made them meaningless.

WE HAVE had pictures without words, pictures without music, pictures without plot, substance, characters or sense, but never a picture which went out to the unsuspecting (?) public without a barrage of advance adjectives. Usually the same old tired, time-worn adjectives!

We gild the lily and wear out the exclamation point on the typewriter. The conversation after the average Hollywood preview of an "important" picture fairly drips with superlatives. To say a picture is "good" is to say that it smells to heaven. To appraise is as "excellent" is damning it with very faint praise. It's either "terrific" or it's a flop and there are few Hollywood people brave enough to say in public that any picture is not "terrific."

It's epidemic and sometimes contagious. We all seem to be afflicted with adjectivitis. I find that it is hard and thoughtful work now to make a plain, unvarnished statement about a picture. I go overboard one way or another.

I suppose there is a reason for this. Hollywood is a place of extremes. People are either highly successful here or miserable failures—in their own minds and the opinions of others. To be thoroughly sensible in language and viewpoint is to be dull, and in Hollywood dullness is one of the cardinal sins.

We live a life of extremes, and our conversation reflects this. Some of the people who earned 5 or 10 or 15 thousand dollars a week a few years ago, are now on relief. You can hardly expect them to be temperate in their language. The road up to stardom is fast and steep. No wonder Hollywood has found an idiom all its own. Unconsciously we try to make our small talk as exciting as our lives.

When life is spectacular we must use words to match. It is not easy to keep one's head level in Hollywood or a vocabulary down to normal. When failure comes, as it always does to everyone, we plumb the depths of the dictionary to find expressions that are gloomy enough to express our feelings. When success rides with us for a time, there aren't enough extravagant words in the English language to express our thoughts and ideas.

The makers of a coming football epic, "Hold That Coed," have cast John Barrymore as a political power who goes crazy about the state college gridiron team. But they assure us that their hero is not to be confused with the late Huey Long. Not at all.

Comment *and* Query

From the Film Fan

Here are the keys to the identities of the old-time stars pictured on page 3 today: 1, Jacqueline Logan; 2, Raymond Griffith; 3, May Allison; 4, Dorothy Gish; 5, Clara Kimball Young; 6, Lloyd Hughes; 7, Johnny Hines; 8, Pola Negri; 9, Harrison Ford; 10, Alma Rubens; 11, Jane Novak; 12, Renee Adoree; 13, Tom Moore; 14, Alice Terry; 15, Priscilla Dean; 16, Milton Sills; 17, Charles Ray; 18, Betty Blythe.

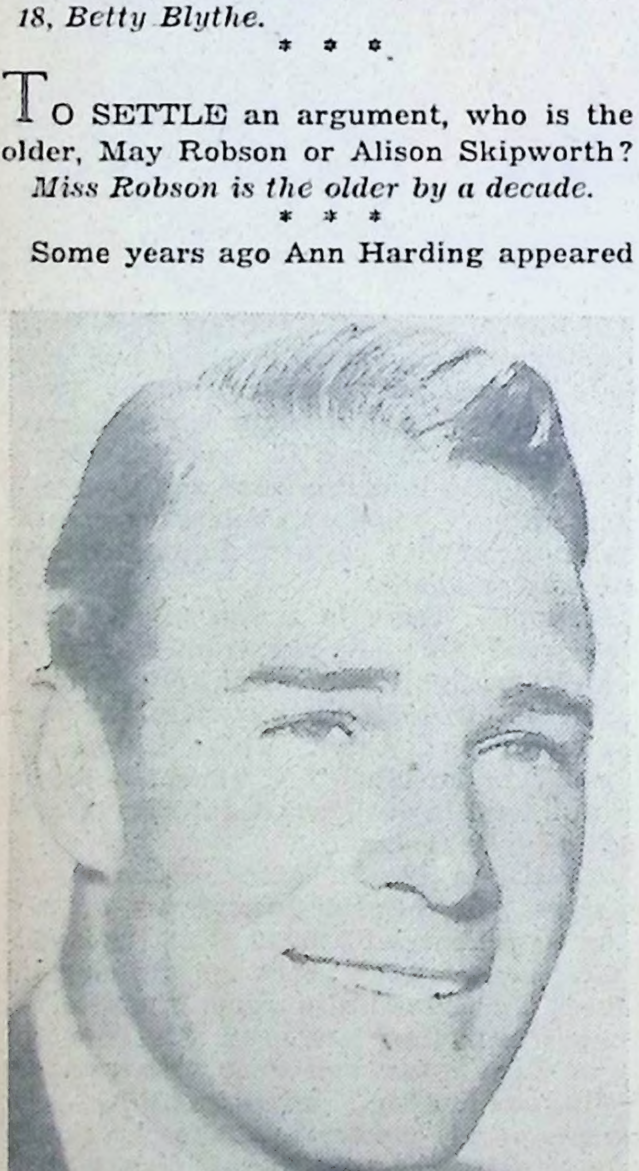
* * *

TO SETTLE an argument, who is the older, May Robson or Alison Skipworth?

Miss Robson is the older by a decade.

* * *

Some years ago Ann Harding appeared in a film, "The Lady Consents," in which Herbert Marshall was co-starred. Have you the names of the other players?



Randolph Scott stalks through "The Texans," at the Oriental, Garfield, Modjeska, Tower and Uptown.

Margaret Lindsay, Walter Abel, Edward Ellis, Paul Porcasi, Rev. Neil Dodd, Ilka Chase.

* * *

It has been quite some time since we have seen Eleanor Powell. I understand that she has been working on a picture, but as yet it hasn't been shown to my knowledge.

Eleanor Powell's new film, "Honolulu," has been in the making for several months now, having been delayed for undetermined reasons. As yet no release date has been given on it.

* * *

What is the birth date and birthplace of Jackie Cooper?

Born Sept. 15, 1923, in Los Angeles.

* * *

Have you any idea as to the number of "Jones Family" pictures that have been made?

According to latest calculations, "Safety in Numbers," now being made in Hollywood, will be the ninth in the series.

* * *

In connection with all the movies' trepidation on making a picture called "The Woman I Love," out of respect to his former majesty Edward VIII, now the duke of Windsor, it seems that I have seen a picture by that name, long before the abdication was ever thought of. Am I not right?

Very likely. "The Woman I Love" was made by RKO in 1929, and again in 1936 with Miriam Hopkins and Paul Muni.

Joan Owns Polo Pony, Gift, Which Spurns Movie Career

Joan Crawford recently received as a gift a polo pony named Secret. A prominent actor quite well known around Wisconsin is said to be the donor. The actor also taught her how to ride the pony, although previously Joan had expressed great fear of the horse riding business. Joan liked the new gift so much that she sought to give it a part in her new picture. But the pony, unaware of its good fortune, bolted for the nearest exit and out of a screen career.

Maxine, the Scotch Singing Negro Girl, to Enliven Film

By Douglas W. Churchill

HOLLYWOOD, Calif.—Maxine Sullivan, the Negro girl who did her bit for modern American culture by swinging "Loch Lomond" and whose appearances have been limited to Manhattan and Hollywood night clubs, is the attraction around which "St. Louis Blues" will revolve. The picture is now well under way at Paramount after considerable delay caused by the illness of Dorothy Lamour and the rebellion of George Raft. While the film will be brightened with the customary number of Hollywood luminaries, it probably will depend upon Miss Sullivan to lift the epic from the category of routine musicals.

The vehicle will afford Miss Sullivan an opportunity to go through her repertoire. In addition to the "Loch Lomond," which brought her fame, she will sing "St. Louis Blues," a new song called "Feelin' Kinda Lonesome" and will swing "Dark Eyes" in a manner scheduled to arouse even the Russians. Paramount had hoped to present a swing version of "Oh, Mistress Mine" from "Twelfth Night," but it was felt that this was going just a little too far with culture.

Scenically, the picture has its points. In addition to Miss Lamour in the inevitable sarong, from which there seems to be no escape even on the Mississippi, the film will attempt to capture the sleepy charm and picturesqueness of the river. A showboat is stranded on a plantation lawn during a flood, and there all the dramatic components get together.

FOR this epic, however, the Mississippi river itself has flunked its camera test.

Paramount docked a giant stern wheeler at the foot of Eads bridge on the St. Louis wharf, inside Stage 7.

Many months ago Paramount gave the Mississippi river a screen test. But it was too big and too muddy and there was too much smoke at St. Louis. So "St. Louis Blues" is being produced complete and under cover in Hollywood.

Upon the big Stage 7, the showboat was tied to the levee at St. Louis, with the mighty granite piers of the bridge nudging her prow.

The boat, full sized and in complete gingerbread detail, had been built in the studio and nailed to the floor. She couldn't float, but that didn't matter because there was no water, except a pan full, about an inch deep.

This pan was out of the camera's range. A spotlight shone upon it and a technician shook it gently, to make ripples. The reflection sparkled on the side of the boat.

THERE being no other water and the boat being solidly nailed down, the trickers were hard put to it to make their craft move in the film. They accomplished this finally with shadow scenery, whereby the shadows of trees, people, and buildings swept slowly down her white painted sides. The illusion was perfect.

For the long shots, of course, real boats will ply real rivers.

Weiss Ferdel (above) is seen in the German film, "The Laugh Doctor," at the German Kino, while Gene Autry, the western hero, reaches "The Gold Mine in the Sky" via the Miller theater.

Broadway Enjoys Guild Comedy and a Gordon Musical

NEW YORK, N. Y.—The Theater Guild opened its new season with a French comedy, "Dame Nature," in which is told the plight of a pair of young lovers who suddenly discover they are about to become parents.

Instead of becoming hysterical they quietly go about plans to get themselves out of trouble. Their real worries beset them when their parents find out what is about to happen.

The cast is headed by Jessie Royce Landis and Onslow Stevens. But the ones who are most adept are the youngsters—Lois Hall, Morgan James and Montgomery Clift. Miss Hall, who made her stage debut with the Harvard Dramatic club, is the prospective young mother and the unexpected young father is Montgomery Clift, a young Omaha actor who, of all things, made his stage debut in a French play in Paris.

The first of the season's musical shows is "Sing Out the News," a product of Harold Rome and Charles Friedman, who assembled "Pins and Needles." Max Gordon and George S. Kaufman are collaborating.

The musical is large but unpretentious, and the satire on politics, labor and cafe society, while funny, seems to wear thin. The critics rated it as an intelligent and amusing show but not a masterpiece. Philip Loeb and Will Geer take the comedy honors.

Wilder Is an Actor, Too

New York, N. Y.-(U.P.)-Thornton Wilder wrote a novel called "The Bridge of San Luis Rey," which won the Pulitzer prize in 1928. He won the Pulitzer play award—the only double Pulitzer winner in two fields of effort—last May with "Our Town." Now he is portraying a leading role in his play, which is still doing an excellent business in its thirty-fifth week.

The author does all right as an actor in his present role, since there isn't much acting connected with it. He has assumed temporarily the duties of Frank Craven, who is taking a vacation from the role of the Commentator in "Our Town."

Shed a Tear! Buck Jones Is Deserting His Saddle

Tucked away among the thousands of words that went out as news from Hollywood the other day was a brief sentence or two that did scant justice to a notable event. These bore to the outside world the tidings tha Buck Jones, long a king among hard riding, quick shooting heroes, was quitting the screen's wide open spaces to start for Paramount in a picture called "Vice Squad." Soon Buck will climb down out of the saddle and put his guns on the shelf. They may give him other guns in "Vice Squad," but they'll never be the same.

Something New for D. Powell; He'll Portray a Music Scholar

Dick Powell's next picture—"Always Leave Them Laughing"—is more serious than its title implies. It is based on the life of Sigmund Spaeth, the music scholar who traces the derivation of popular songs. Dick, of course, will sing several of them.

The daffy Marx boys appear to be all in character for their forthcoming "Room Service," based on the stage success of the same title.

This Movie World—Is It Dream One?

By Margaret Bradley

Of The Journal Library

HOLLYWOOD, Calif.—Someone calls "quiet please," and the air becomes heavy with it. A moment of suspended animation while all eyes are trained on the man and woman in the living room before the camera. A voice says "action" and the man fills his pipe, lights it, walks over to the woman where she sits knitting before the fireplace and puts his hands on her shoulders. "It's nice to see you again," he says.

The scene is on. Melvyn Douglas is the man, and Faye Bainter the woman in "The Shining Hour." The shot lasts several minutes before Director Frank Borzage calls "cut." Miss Bainter and Douglas walk quietly from the set.

It's like having a character step out of a book, walk up to you and shake your hand; or perhaps a picture come to life—this business of meeting the movie stars. You've seen them so many times you know their every mannerism and expression. You've observed them living in their glass houses many times, and suddenly they are speaking to you. They look, talk and act the same as they do on the screen. The only difference is they have walked out of the frame—or perhaps they have drawn you into it. . . .

THE "railroad station" at Warners was a bit warm when I visited the set. The thermometer was near 100 degrees and Pat O'Brien was in a chair with a cold cloth on his forehead held in place by his hat. He held a glass of ice water in his hand. The cold cloth was refreshed at intervals.

The picture was "Not Fit to Print," with Joan Blondell. Pat is back in character as the gruff newspaperman and Joan is the daredevil girl reporter. While the set was being prepared Pat told of driving up from Del Mar the night before and having trouble with his car. At the time he had on old clothes, a battered hat, and a two days' growth of beard. His attempts to flag passing motorists failed, and it was hours before he got aid. He arrived home at dawn, in time to change his clothes, shave and report at the studio.

WE VISITED the set of "Dawn Patrol," a remake of the war picture. Donald Crisp, a member of the cast, was our genial host. He escorted us through the French farmhouse in which most of the action of the picture takes place. The main living room opened onto a farm yard where stood an army colored olive green car actually used in the war.

While the cameras were made ready for a shot, David Niven, attired in uniform, sat for a "still." Barry Fitzgerald of the Abbey Players, also a member of the cast, relaxed in a canvas chair.

Basil Rathbone sat talking with Errol Flynn, who was in the hands of a make-up man having fancy little patches of dirt sprayed on his face. A lock of his hair was pulled forward and a smudge placed on his forehead to complete his dishevelled appearance.

Across the lot, "They Made Me a Criminal" was in production. We saw John Garfield standing outside catching a breath of air. John was wearing faded blue cotton trousers and white undershirt for picture purposes. He bears practically no resemblance to the ordinary conception of a movie actor. He is unassuming and charming. The performance he gave in "Four Daughters," his first picture, has already established him with the "powers that be." He is referred to in Hollywood as a "natural."

WHEN he saw we carried a newspaper he immediately inquired as to the latest development in the Czechoslovakian situation. And then talked earnestly of the Spanish war. A list of the plays he was in before going to Hollywood sounds like the 10 best plays of the year.

Hollywood Gadabout

By Sheilah Graham

HOLLYWOOD, Calif.—Jeanette MacDonald's current ear operation reveals for the first time the excruciating pain suffered by the plucky actress during most of the time she worked in "Sweethearts." This is the fourth time Jeanette's ear has proved troublesome. Her doctor has promised that this latest surgical attention will clear it up for good. . . . Talking about sick stars. Even though William Powell has left the hospital and is said to be well on his way to recovery, Metro is testing Reginald Gardiner and Melvyn Douglas to take over Bill's role in "The Thin Man" series. . . . Incidentally, Patsy Kelly's medico is urging her to undergo an operation—which Patsy assures her friends was not made necessary by her recent shedding of 45 pounds. Personally, I think it was. . . . (Watch for Miss Kelly's performance in "There Goes My Heart." She's great.)

* * *

FRED MacMurray took his wife for a vacation in the Grand Canyon. He was torn continually from her side by the autographists. After three days, they returned to Hollywood and are now holidaying in their own back yard. . . . Claudette Colbert asked Fanny Brice—who is helping her with her singing numbers in "Zaza"—"how close to the footlights would you stand?" "Right on them," said Fanny—the gal who knows her spotlights. . . . "The Great Waltz" is still shooting, after I don't know how many days. The picture has now had three directors—Julien Duvivier, Victor Fleming and Gottfried Reinhardt, son of the famous Max. It is rather amusing to hear the second feminine lead, Miliza Korjus, who is supposed to have mastered the American language, taking direction from young Reinhardt—in German.

* * *

THE gossips are saying that the incompatibility in the Bette Davis-Harmon Nelson household is that old bugaboo—family trouble. Bette is devoted to her mother and sister and enjoys including them in all her good times. Nelson's idea of fun, however, is a tete-a-tete with his wife. I'm still hoping they will iron out their difficulties. . . . The town is still skeptical about that Janet Gaynor-Adrian romance, but the actress and ace dress designer are still doing a lot of hand holding, and who knows? The recently rumored elopement may be more than a rumor. . . . The star who had most fun during the legion convention was Shirley Temple, who changed caps every hour to coincide with those worn by the different post commanders whom she entertained.

How to Lure Spectators to the Palaces of Film

The problem of the producers of B pictures is to incorporate some element in their offerings that will catch the fancy of the customers. Denied box office names by the studio heads, assigned stories with only a primitive value, forced to make their epics on a limited schedule which precludes subtleties, they attempt to fashion titles that will fit on the theater marquees and that will provoke interest in passers-by. Jerry Hoffman, reporter who recently turned producer at Twentieth Century-Fox, believes he has the solution. His first picture he will call "Shirley Temple in Person" and the second "Two Buicks Free."

Sunday Programs on State Radio Stations

KFIZ (Fond du Lac)—1420

1:45, Dance Rhythms; 2:15, Twins; 2:30, Dance Music.

WBEO (Marquette)—1310

9 a. m., Favorite Hymns; 9:30, Ave Maria; 10, World Observer; 10:15, Concert Orchestra; 10:30, Conservation Talk; 10:45, Messiah Lutheran Church; 12 noon, Radio Mystery; 12:15, Amateur Program; 1, Fliers.

WCLO (Janesville)—1200

9 a. m., Good Morning; 9:30, Newspaper of the Air; 10:30, Melody Headliners; 10:45, Late Risers; 12, News; 12:15 p. m., Ferdie Grofe; 12:30, Sons of Pioneers; 12:45, Concert Hall; 1, News, Music; 1:15, Dinner Music; 1:30, Ave Maria; 2, Salvation Army; 2:30, Variety Parade; 3, Human Relations; 3:30, Richard Liebert; 3:45, News.

WEAU (Eau Claire)—1050

8, Good Morning; 8:30, Sacred Songs; 9, News; 9:15, Church of Air; 10:30 Morning Concert; 11, Hits of the Day; 11:30, Through the Years; 12, World Entertains; 12:30 p. m., News; 12:45, Sunday Serenade; 1:30, Sunday Concert; 2, News Review; 2:15, Melodies; 2:30, Ave Maria; 3, Familiar Music; 3:30, World Varieties; 4, Melodies; 4:30, Stage and Screen; 5:15, Tea Time Melodies; 5:30, Organ; 6, Sports; 6:05, Reveries; 6:15, Rev. Peabody; 6:30, Keyboard; 6:45, Troubadour; 7, News; 7:15, At Twilight; 7:30, Concert Under Stars.

WEBC (Duluth)—1290

8 a. m., Coast to Coast; 9, Radio Pulpit; 10, News; 10:05, Pine Tavern; 10:30, Madrigals; 11, Musical; 11:15, First Presbyterian Church of Duluth; 12, Shakespeare's England; 12:30, Second Guessers; 1, Magic Key; 2:30, Romance Melodies; 3:30, World Is Yours; 4:45, Master Builder; 5, Catholic Hour; 5:30, Melody Harbor; 6, Hobby Lobby; 7, Charley McCarthy; 8:30, American Album; 10, News; Will Osborne.

WHBL (Sheboygan)—1300

8 a. m. Musical Clock; 9, Morning Melodies; 10, News; 10:15, Gems of Melody; 10:30, Almanac; 10:45, WPA Program; 11, Church in Wildwood; 11:15, Music in Sentimental Mood; 11:30, George Hall; 12, Noon, German Program; 12:30, Harmony Boys; 1, Ranch Boys; 1:15, Alaho Land; 1:30, West Bend; 2, News; 2:15, Organ; 2:30, Mountaineers; 3, Stage and Screen; 3:30, Hit Revue; 4, News; 4:15, Melody Time; 4:30, Christian Reformed Church; 5, Concert Hall; 5:30, West Bend; 6, News; 6:15, Salvation Army; 6:45, Tin Pan Alley; 7, Sunday Songs; 7:30, Dance Hour; 7:45, Music Graphs; 8, News; 8:15, West Bend; 8:45, Tropical Moods; 9, News; 9:15, Sunday Serenade; 9:30, Concert; 10, News, Night Club.

WHBY (Green Bay)—1200

9 a. m., Charles Paul; 9:30, Maj. Bowes; 10:30, Salt Lake City Choir; 11, Church of Air; 11:30, Jamboree; 12, Brown Strings; 12:15, Profit Sharing; 12:30, Derby Show; 12:45, WPA Concert; 1, Everybody's Music; 2, Gordon Lutke; 2:15, Easy Twins; 2:30, Church of Air; 3, Swing Session; 3:30, Phil Cook; 4, Music for Fun; 5, People's Platform; 5:30, Headlines; 5:45, Potpourri; 6, Mercury Theater; 7, Church of Air; 8, Ghost of Benjamin Sweet; 8:30, Bylines; 9, Dance Music.

WHDF (Calumet)—1370

10 a. m., Organ Echoes; 10:15, Today's Almanac; 10:30, First Presbyterian Church; 12 noon, Home Melody; 12:30 p. m., Where to Go; 12:45, Singing Violins; 1, Gems of Melody; 1:15, Fliers; 2, Ave Maria Hour; 2:45, In the North Woods; 3:15, Conservatory Hour; 3:45, Swing Your Partner; 4, Band Concert; 4:15, Heralds of Destiny; 5:15, Memories of Masters; 5:30, Sunday Varieties.

WIBU (Poynette)—1210

6 a. m., Roundup; 7, Market Baskets; 8, Morning Varieties; 8:30, Ella Mae and Lawrence; 9, Twins; 9:30, Bradley Boys; 9:45, Playboys; 10, Concert Time; 10:30, Bernie and Joe; 12 noon, Eorth Quintet; 12:30, Farm Service; 12:45, Texas Rangers; 1:30, Dolly, Pat and Audrey; 1:45, Si and Miranda; 2:15, Clean and Easy; 2:30, Fashion in Melody; 2:45, Church of Air; 3:45, Watertown Program; 4:30, Pinto Pete; 4:45, The Shadow; 5, News; 5:05, Hyman; 5:30, Sweet Music; 6, Song Time; 6:15, News; 6:30, Stamp Man; 6:45, Roundup Time; 7, News; 7:15 Concert Gems; 7:30, Organ Reveries; 8, News; 8:15, Negro Quartet; 8:30, Hawaiian Airs; 8:55, News.

WJMS (Ironwood)—1420

10 a. m., First M. E. School Songs; 10:15, Morning Serenade; 10:30, Salem Lutheran Church; 12 Noon, Melodies; 12:30, Oldtime Hymns; 12:45, Marie Ruddell; 1, Songs for You; 1:30, Musical; 2, Sokolsky; 2:15, Music Graphs; 2:30, Music in Sentimental Mood; 2:45, Ave Maria; 3:15, Master Singers; 3:30, Concert Hall; 4, Vespers; 4:30, Conservation; 4: 5, Birthdays; 5, Organ; 5:15, Parish Players; 5:45, Harmony Hall.

WKBH (La Crosse)—1380

9, Church of Air; 9:30, Wings Over Jordan; 10 a. m., Organ Music; 10:30, String Ensemble; 10:45, Church Services; 11:45, Salt Lake Choir; 12, Cathedral Hour; 12:15, News; 12:30, Europe Calling; 12:45, Poet's Gold; 1, Brown Strings; 1:30, Farmer Takes Mike; 2, Everybody's Music; 3, Serenade; 3:30, Texas Rangers; 4, Phil Cook; 5, Keyboard; 5:30, Laugh Liner; 6, Sports; 6:30, Potpourri; 7, Mercury Theater; 8, Sunday Evening Hour; 9, Ghost of Benjamin Sweet; 9:30, Headlines, Bylines; 10, Dance; 10:30, Pendarvis.

WKBZ (Muskegon)—1500

7:30 a. m., Fellowship Hour; 8, Organ; 8:30, Sunday Hour Service; 9, Norwegian Hour; 9:30 Church Service; 10:30, Master Singers; 10:45, Church in Wildwood; 11, Congregational Church; 12:15, Organ; 12:35, Accordion-Trumpet; 1, People's Tabernacle; 1:30, Glory Gospel Service; 3:15, Holland Evangelistic Service; 3:30, Reformed Minister's Alliance; 4, Gospel Mission; 5, Twilight Reveries; 5:30, Vesper Chimes; 6, Unity Reformed Church; 6:30, News; 6:45, Meditations; 7:15, Voice of Labor; 7:30, Salvation Army; 8, Calvary Baptist Church.

WRJN (Racine)—1370

9 a. m., Milwaukee Studios; 9:30, Bible Mysteries; 10, Milwaukee Studios; 10:30, Organ Music; 10:45, Tabernacle; 12 noon, Men of Vision; 12:15, News; 12:30, Sunday at 12:30; 1, Concert Hall; 1:30, American Scandinavian Hour; 2:30, Orson White; 2:45, Album of Melody; 3, Famous Romances; 3:30, Ave Maria; 4, Rhythm Ride; 5, Devotionals; 5:30, George Sokolsky; 5:45, Week in Review; 6, Hawaii Calls; 6:30, Sports; 6:45, News; 7, Memories; 7:30, Gypsy Orchestra; 7:45, Union Tabernacle Service; 9, Italian Hour; 10, Back Home; 10:30, Five Star Final; 10:45, Organ.

WSAU (Wausau)—1370

7:30 a. m., Ave Maria; 8, Morning Devotion; 8:30, Opera Airs; 8:45, Musical Clock; 9, Rhythm Review; 10, News; 10:15, Sacred Songs; 10:30, Lutheran Hour; 11:30, Souvenirs; 11:45, Melodies; 12 noon, News, Organ; 12:30 p. m., Echoes of Stage and Screen; 1, Let's Waltz; 1:15, World Entertains; 1:30, Salon Matinee; 2, As You Like It; 2:30, Campus Jamboree; 3, Hits and Encores; 3:15, Rhythm. Romance; 3:30, Swing Your Partner; 3:45, Music in Sentimental Mood; 4, Under Capitol Dome; 4:15, Hollywood; 4:30, World Varieties; 5, Today's Almanac; 5:15, Church of Hollywood; 5:30, Sportscast; 5:45, Dinner Concert; 6, News; 6:15, Dine and Dance; 6:45, Gems of Melody; 7, Melody Hall; 7:30, At Twilight; 7:45, Step Lively; 8, Organ; 8:15, Concert; 8:45, News; 9, Supper Club; 9:30, High Lights; 9:45, Witching Hour; 10, Five Star Final; 10:15, Dance.

WTAQ (Green Bay)—1330

10 a. m., High Mass; 11, Organ; 11:15, News; 11:30, Europe Calls; 11:45, Poet's Gold; 12 noon, Red Ravens; 12:45, Clara Dawes; 1, Everybody's Music; 2, Farmer Takes Mike; 2:30, CBS Singers; 3, Texas Rangers; 3:30, Phil Cook; 4, Ave Maria; 4:30, Laugh Liner; 5, People's Platform; 5:30, Week End Potpourri; 6, Echoes of Stage, Screen; 6:30, News; 6:45, Club Normandie; 7, Sunday Evening Hour; 8, Ghost of Benjamin Sweet; 8:30, Headlines, Bylines; 9, Club Normandie; 9:15, Cinderella Ballroom; 9:30, Riverside Ballroom; 9:45, Kay Kyser; 10, Glen Gray; 10:30, Lou Saillies; 11, Carlos Molina; 11:30, Henri Gendron.

Movies Are Out of the 'Doldrums'

(Continued from page 1)

tossed millions into boiling production pots without batting an eye, became parsimonious nickel chasers overnight.

Bankers were pulling the purse strings tighter.

For several months production charts hit new lows. At one time there were only 15 pictures being made in all the studios of Hollywood! The normal run is about 42.

Effects of the slump on Hollywood were of longer duration than those experienced by other lines of business—simply because what Hollywood does today does not manifest itself in a physical sense to the world at large for several months.

While Hollywood paused, trembled and tried to take stock of the whole situation last winter and spring it still had a goodly supply of movie features on the shelf. There was enough celluloid drama on hand to feed yawning theaters of the world for several months without a break in schedules.

The supply of product gave out in the late spring and early summer, at a time when other industries were fighting their way back.

So, even though Hollywood at that time was back on a near normal basis, it had no product for the theaters.

Reissues were thrown into the breach. The word naturally went out that Hollywood was in a bad way.

The truth was that Hollywood was coming back, strongly by that time—but it could only prove itself through its pictures. And it takes a good three months, often four, before the average movie can be scripted, produced, edited and shown on the screen of your favorite theater.

The condition of the theater market this summer, with so many inferior pictures, reissues and the large number of closings, has naturally brought out a flood of questions.

What has happened to Hollywood?

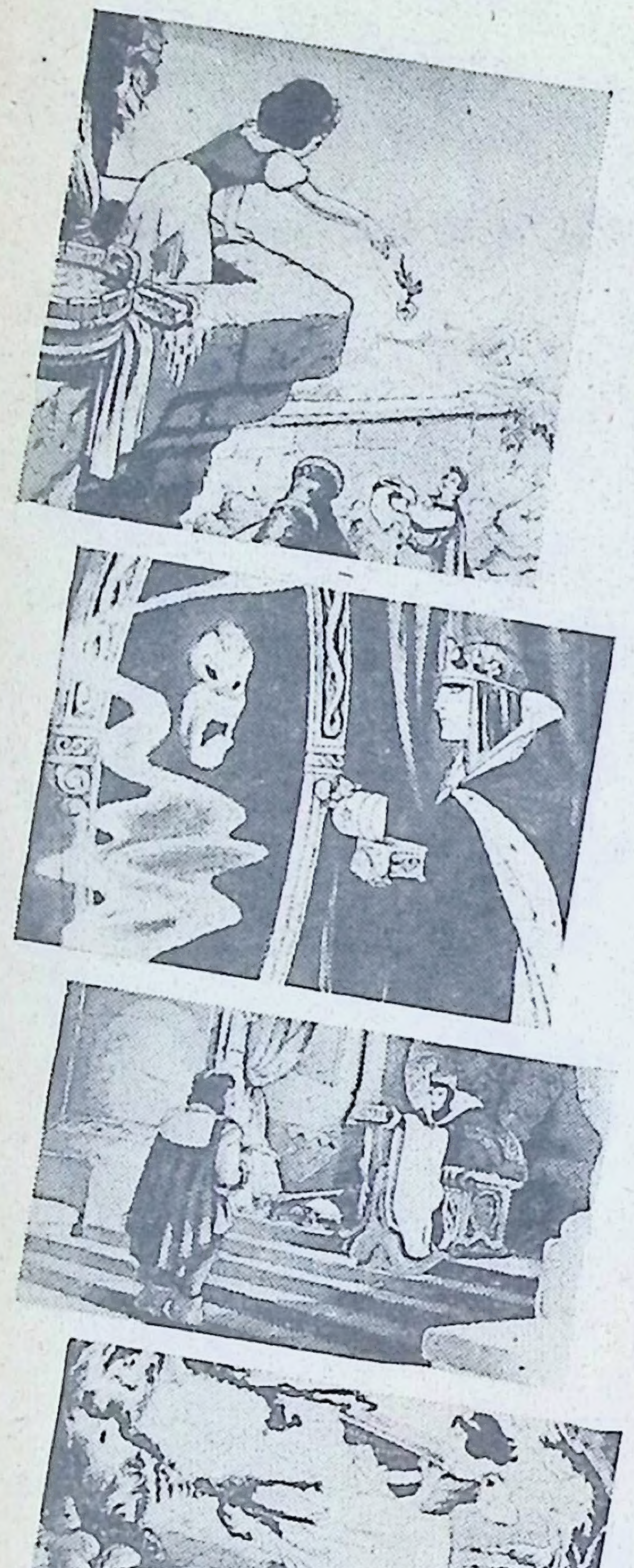
Is it in the doldrums?

Are motion pictures, which supplanted the stage, in turn to be forced into a minor position in the entertainment field by radio, or television?

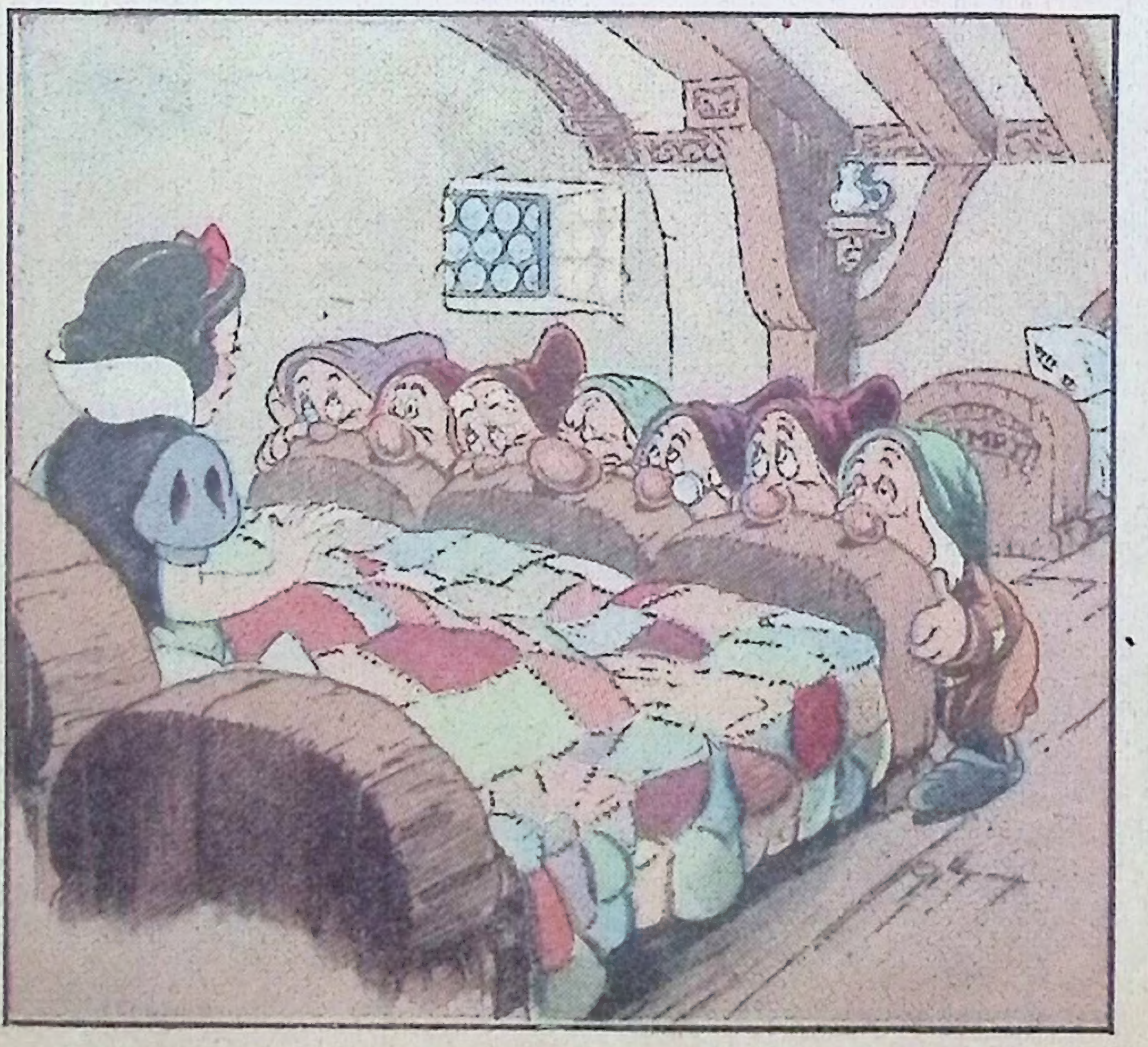
From all directions, from all sections of the country, questions are pouring in—indicating the widespread interest in the condition of what, for the last 20 years, has been the world's favorite amusement.

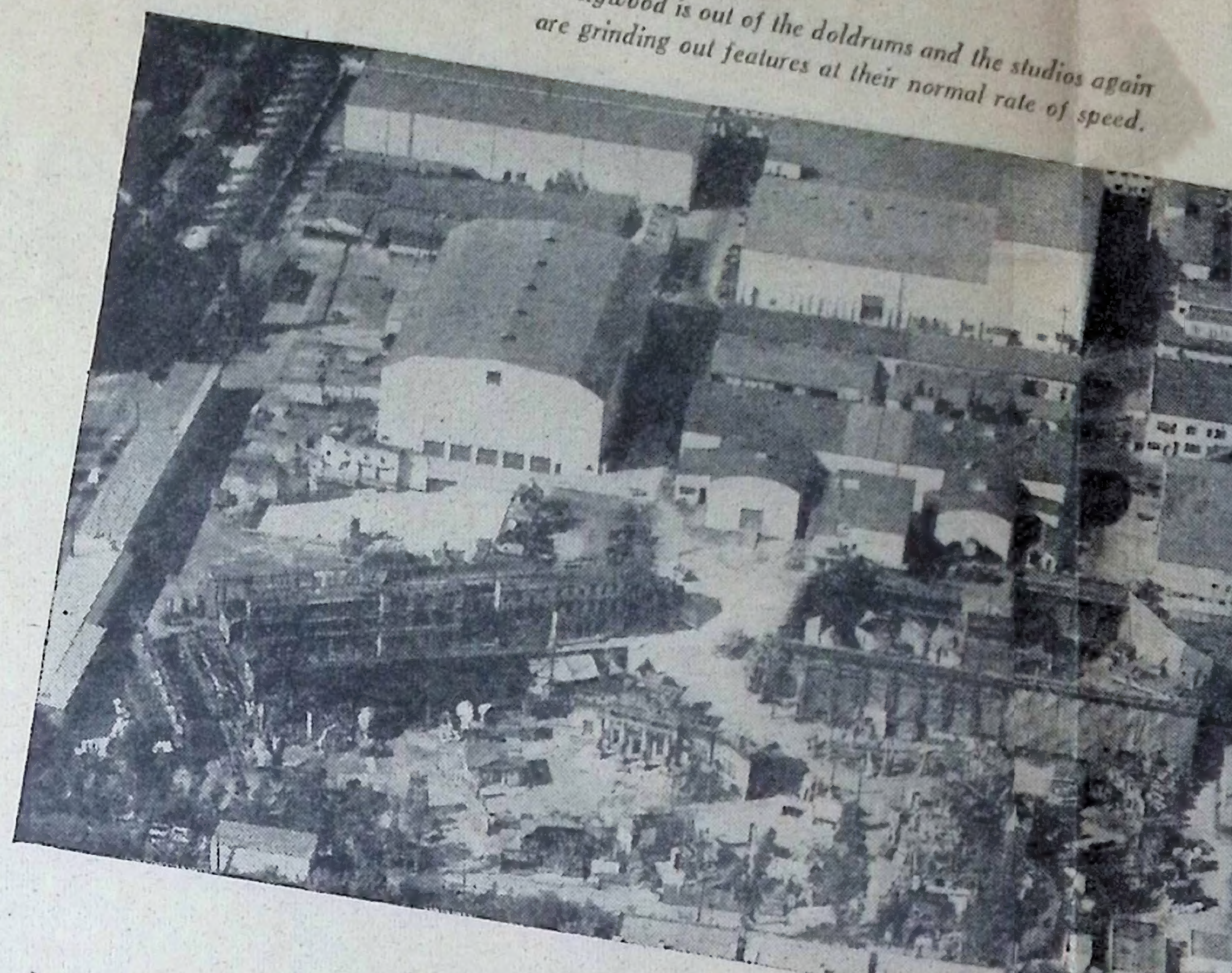
Solomon himself couldn't answer all the questions and neither can we. But from the vantage of a ringside seat it is possible to find satisfactory, possibly enlightening, replies to most of them.

IN CONSIDERING this "doldrums" phase a little deeper, it should be pointed out that while all industry is sensitive to general economic conditions, the picture business is peculiarly so, because it lives on money taken in at the box office. When it is considered that 17,000 theaters in the country ordinarily play to a combined audience of 85,000,000 people a week, it readily can be seen that it is affected by the personal fortunes of each individual or group.



Three films proved to Hollywood that "There isn't a sick box office that can't be cured by a good pictures." One of them was "Snow White."





Hollywood is out of the doldrums and the studios again are grinding out features at their normal rate of speed.

Recent developments in the motion picture industry have brought a flood of questions regarding present conditions in Hollywood. These questions and a host of others that might be asked are answered in a series of three informative articles, of which this is the first.

Theater business did flop during the recession—and badly. Some sections, unvisited by industrial turmoil, escaped; others not so fortunate found movie business off as much as 20 and 25%. There were many more theater closings than usual and consequently operating profits were far off.

With the release of new product during the last few weeks, film business is unmistakably picking up. Larger grosses are being reported from all parts of the country.

Tracing the progress of such films as "Snow White," "Test Pilot" and, more recently, "Alexander's Ragtime Band," it seems the old theatrical line, "There isn't a sick box office that cannot be cured by a good picture," is founded on fact. Theater men are almost unanimous in stating that the film business wouldn't have been seriously hit this summer had its product been up to normal.

Hollywood is now actually getting down to business. There were 42 features before the cameras in one recent week. Eighteen of them could be listed as "big" ones, with large budgets and outstanding casts. A year ago, only 35 films were in work. Two years ago, the number was 42. So production is now at about its customary level for this time of year.

Employment, while not back to peak figures of several years ago, is steady. During the slack periods, great heaps of dead wood were cleared out of the industry and efficiency tightened up to a point where more and better work should be done.

IF THE extravagance of a certain few production leaders could be restrained, Hollywood might chalk up a new high in economical trends. But it seems that stories and plays must still be bought at high figures and then thrown away. Nonentities from abroad must still be brought over, treated to million dollar publicity buildups and then allowed to slip quietly back across the water. And it's still impossible for some studio heads to plan a picture so they know exactly what they want every step of its way through production. This disorganized system of planning is costing the industry hundreds of thousands each year.

The excuse offered in every instance is that the movies are a creative art and cannot be pinned down to a dollars and cents budget. In 9 cases out of 10 that is just an excuse—and a very weak one.

In spite of somewhat increased efficiency, production costs have risen steadily. Unionization of all workers, from extras upward, has soared pay rolls sky high. But that and the generally increased cost of nearly every item going into picture making is only part of the explanation. A smarter public is costing the studios more money. The public is now picking and choosing its entertainment, instead of taking it as it comes. Consequently, the tycoons must spend more time and money on story preparation and throw more of it into actual production to improve their product. As an example, Twentieth Century-Fox has just increased its budget for 1938-'39 by about $3,000,000—all because of added detail costs.

To balance accounts and keep profits on a steady level—as well as to keep the exhibitors happy—the movies are launching a million dollar campaign this fall to attract more people into the theaters. Of this amount, some $600,000 is being spent in daily newspaper advertising, while $250,000 in prizes have been put up for a movie quiz contest.

The plan, devised by the Hays organization, is a wily one, for to participate contestants must see at least 30 pictures of the 94 released from Aug. 1 to Oct. 31. The dead line for the contest is Dec. 31, and by that time virtually every theater in America will have run all the 94 films.

A question is asked whether there is any evidence that the movies are falling into stride with earnings of firms and individuals in other industries. This apparently is based on the idea that studios, executives and stars all earn fantastic sums.

The truth is that the proportional earnings of producing companies have not been as high as earnings of many companies in other nation-wide industries. They are merely better publicized. One or two companies stand out in earnings, such as Twentieth Century-Fox and Metro-Goldwyn-Mayer, but the others seem to be reasonable and fair.

Average income of workers is higher than those in other industries. However, the glamor cast on the pay envelopes of most of the actors suffers a decided eclipse when the facts are known. Only a select few are in the $4,000 a week or the $100,000 a picture classification.

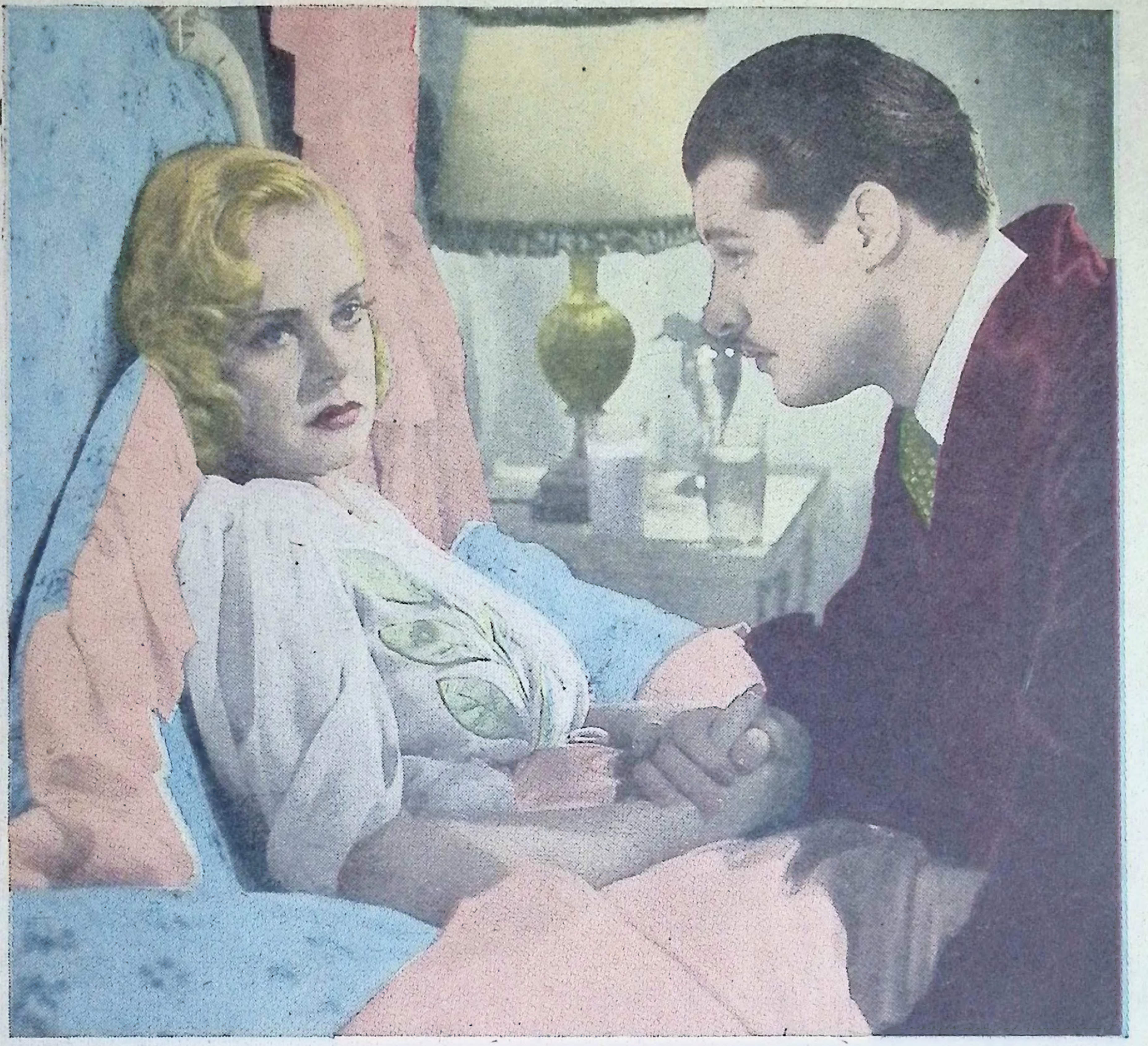
Your favorite character players, for instance, draw little more in Hollywood today than they did on the stage. And there has been a decided tendency on the part of studio heads during the last 18 months to batter down the wages of their famous hirelings. Actors with options coming up on long term contracts—most of them calling for salary jumps at each resigning—are being firmly requested to continue at the old figure—or else.

As an indication of the new salary trend, the average newcomer without experience who is lucky enough to be entered on the contract list of a studio today goes in at $50 a week, instead of the $75 or $100 minimum in effect a short time back.

The individuals who do receive high salaries find their earnings so emasculated by taxes and other assessments demanded by their station in life that the net amount they receive doesn't appear out of line. But the earnings of topline stars are still based on their box office pull—and probably always will be. Just as a salesman who works on a commission basis—the more he sells, the larger his income.

Next Sunday—The "Star" System

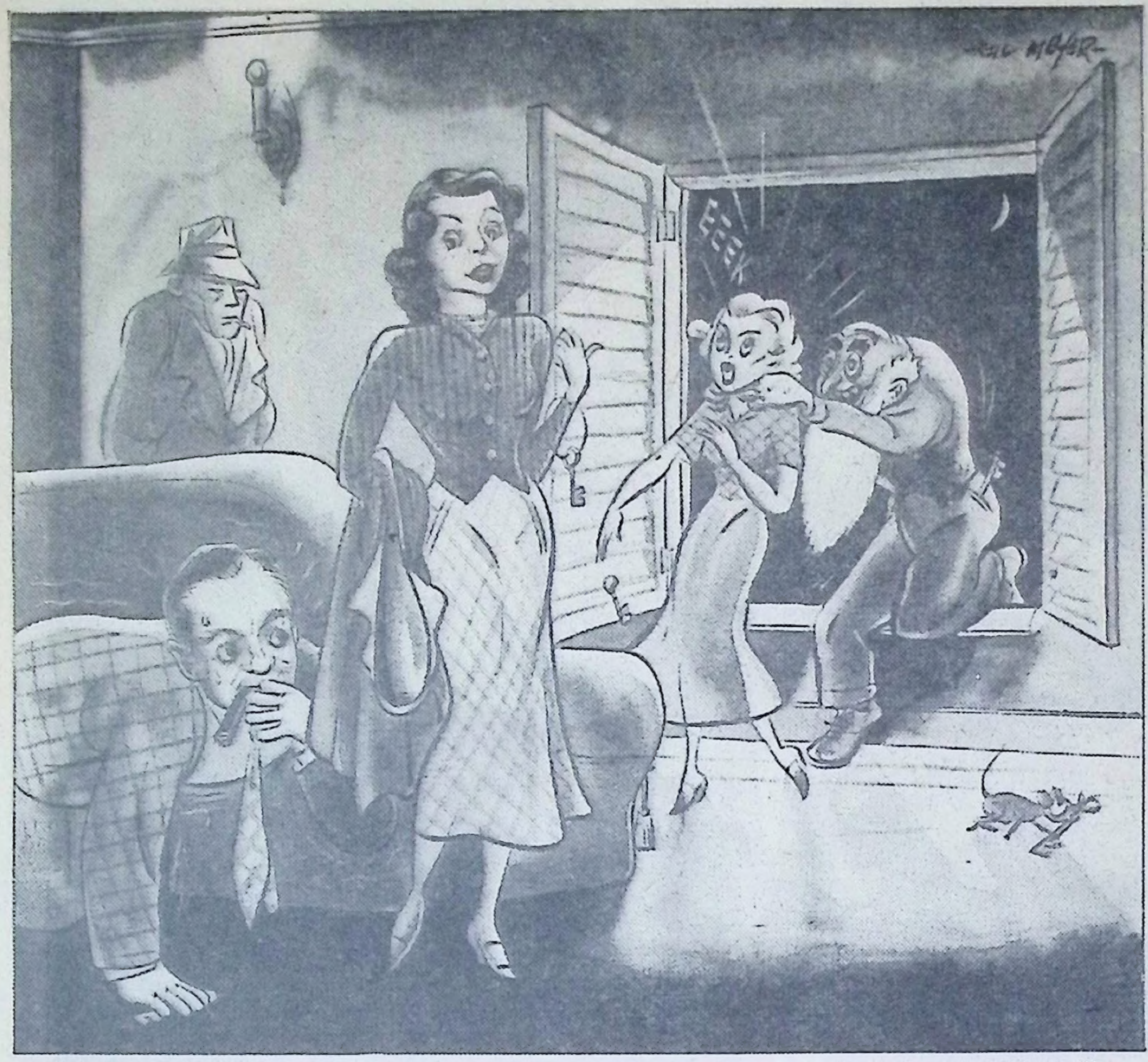
One of the films that reminded Hollywood that good pictures are a cure for depression was "Test Pilot," which starred Myrna Loy, Clark Gable and Spencer Tracy, all shown above.



The third of the triumvirate of pictures that showed Hollywood the way to prosperity was "Alexander's Ragtime Band," in which Alice Faye and Don Ameche (shown above) and Tyrone Power appeared.

CENTRE
PAGES

The Best Radio Gag of the Week



[Heard on the "Radio Theater" Monday; Jack Benny and Mary Livingstone in "Seven Keys to Baldpate."]

Mary Livingstone: Look, Jack—Boy Meets Girl!

What Will Be Fate of Broadcasting When the Next Great War Comes?

EVENTS of the past weeks, as crisis after crisis rolled over Europe, have made people wonder what would happen to broadcasting should the world become embroiled in war at any future date. Would the battle spread to radio? Would warring opponents attempt to jam the wave lengths of their opponents?

The answer, according to Daniel W. Gellerup, chief engineer at WTMJ, The Journal station, is yes and no—yes, as far as official messages are concerned, and no, from the standpoint of the average listener and his home radio.

"In 1917," according to Gellerup, "the Germans tried to mess up the official communications between shore stations and ships at sea. They had no success, except at the battle of Jutland, where they jammed the air so completely that no one could transmit, not even the Germans themselves.

"Technically, it would be almost impossible for any country to ruin a propaganda broadcast on short wave. For example, if England was sending a program to Canada, South Africa and Australia, she probably would use as many as six transmitters, all operating on different wave lengths. If Germany wanted to jam that program, it would have to use six transmitters, too, plus twice the power of the English stations and the results would be so doubtful that the attempt wouldn't be worth the trouble.

"ENGLAND 'beams' her programs to her possessions and Germany would have to do the same thing to cause any interference. Even then, the distance between Berlin and London is enough to provide different atmospheric conditions for the two signals. Both waves would hit the 'heavyside layer' (radio's sky ceiling) at different points. One would be good and clear at the point of reception; the other would be weak. If the British signal was the weaker of the two, that channel would be dropped at once and the program would be sent on a different wave band.

"If interference developed there, the British would change wave length again and the Germans would be busier than monkeys in a cage trying to follow the signal around the dial.

"However, if the Germans succeeded in jamming all the waves, the British then would need only to use the commutator system. Three transmitters, each on a different wave, would be set to carry a single program, but each would broadcast only a few words of a speech. The first tower would send out three words, the second four, and the third three, for example.

"If the broadcast was being sent to Canada, three receiving sets would be set up, tuned to the different wave lengths and synchronized to the broadcast in such a manner that the Canadian network would broadcast the program from England as a whole—and without interference.

"The Germans, of course, could set up three transmitters and a commutator, too, but it would have to be set at the same pace as the English, and by the time that was accomplished, the program would be history.

"I'm certain, though, that there will be jamming by the different countries to keep their own people from hearing the other side of questions. Russia, according to reports, is using it now, and you can be certain that Germany will block signals coming into its own country.

"TRYING to jam radio programs 3,000 or 4,000 miles away is one thing. But clearing the air in your own back yard is something else—and much simpler. The transmitters in the home country are more than powerful enough to make hash out of any undesired propaganda broadcast.

"Another method, more difficult but even more positive, would be to seal all radios on one frequency so they could get nothing but the homeland station. All sets are registered in Europe and it would only call for a flood of repairmen to seal the sets to keep the entire nation from hearing foreign propaganda.

"The condition within Europe itself, however, is apt to be one radio mess after another. With countries so close together, it would be possible for France to lay down an interfering signal which would keep German listeners from hearing a program from Italy, their ally. Not only that, but a station, even though located as far away as Paris, would be able to ruin a Berlin broadcast intended for the German people.

"Wave lengths would have to be announced, or the mass of people would not know where to tune. But as soon as the wave is announced, the spy system could inform a neighboring country and a destructive signal could be broadcast with such effect that most of the people would get nothing but noise. Fortunately for American listeners, we are not so situated."

Should America be drawn into the war, Gellerup believes that no attempt would be made to seal radios. Rather, propaganda from opponents could be jammed by the powerful American short wave stations on the east and west coasts.

"MANY of the American long wave stations would be closed for the duration of the war," Gellerup predicted. "All radio would be turned over to the control of the United States navy and naval officers would be put in charge of the more powerful stations left.

"I think commercial broadcasting would be restricted, but entertainment would not be stopped on commercial programs, any more than newspapers would have to drop advertising. One thing is certain, government programs—music by the army, navy and marine bands, speeches from Washington and programs from the various camps and naval stations would take precedence over any commercial or noncommercial broadcasts.

"The amateur radio operators forming the emergency army and navy 'ham' network would shut down their stations and be drafted into the services with which they are now allied. The emergency network they now use for practice at various times is nothing more than a training ground for these 'hams' in case of war."

In the last war, Gellerup revealed, Milwaukee had one privately owned station—a code transmitter owned by the Pere Marquette steamship line and operated in the Railway Exchange building. When war was declared, the navy took it over and it was operated by a naval staff until the government erected its own station on the lake front. That station continued in operation until 1923 and has been silent since, but undoubtedly would resume transmission of official messages should America go to war again.

Riding the Airwaves

with Edgar A. Thompson (BCL)

EVERYONE, it seems, has been talking about the great service of radio in the last two weeks with Europe engaged in one war scare after another. That being the case, this department calls your attention to the article on this page—"What Will Be the Fate of Broadcasting When War Comes?" It will answer many of the questions on radio in time of strife. . . . **Paul Wing's** "Spelling Bee," now a Sunday afternoon feature, has been given a 52 week contract by its sponsor. That's the kind of applause a performer likes. . . . Radio news and stories about your favorite stars will be featured when this conductor takes over **Johnny Olson's** programs this week, with broadcasts Monday, Wednesday and Friday at 12:30 p. m. Johnny, taking the second week of his vacation, will spend his time in the east. . . . **Ned Sparks**, the cynical comedian whose "dead pan" has graced many a film, has been signed as a permanent member of the "Star Theater" cast. The show opens Wednesday at 8:30 p. m. (CBS). . . . **Harry Von Zell, Fred Allen's** favorite spieler, will announce as well as produce the Ben Bernie programs, starting at 4:30 today. . . . **W. C. Fields'** starting date on "Your Hit Parade" is tentatively set for Oct. 15. . . . The **Joe Penner** show, originally scheduled to start last week, has been postponed and will open this week Thursday at 6:30 p. m. (CBS). . . . When **Father Coughlin** returns to the air in mid-November, his Sunday afternoon addresses from Royal Oak, Mich., will again be heard over WTMJ.

* * * * *

THE world series opens Wednesday in the home city of the National league club winning the pennant—either Chicago or Pittsburgh. Two games will be played in the National league city, followed by three in New York—home of the Yankees, and then the series moves back to the National league city until one club has taken four games. . . . At the current writing, no commentators have been announced and no schedule has been made available by the networks, but WTMJ reports that it will carry the games, except on Saturday, when Wisconsin meets Iowa, and next Sunday, when the Green Bay Packer game conflicts with the series. The chains are waiting, it is understood, for **Judge Landis** to reveal whether or not the games will be sponsored or noncommercial. . . . **Martha Raye,** comedienne of the **Al Jolson** show, refuses to make public the date of her impending marriage to Arranger **David Rose,** but insiders are betting 8 to 5 the event'll take place before Oct. 10. . . . Five students from the Reinhardt Workshop have been selected by **Dr. Reinhardt** and Producer **Bill Bacher** to appear with **Bette Davis** in the initial dramatic offering of the new CBS show which starts on Oct. 5. . . . Included in the newst issue of "Who's Who in America" are **Edgar Bergen** and **Charlie McCarthy.** Commenting on the situation Charlie asked, "How did Bergen get there?" . . . For the first time in over a year, **Franchot Tone** appears on the "Radio Theater" without **Joan Crawford** in the cast. It's in the Oct. 3 play, "Another Dawn," when he plays opposite **Madeleine Carroll.** . . . **Jack Benny** holds the record for time spent in preparing for a "Radio Theater" broadcast. The average broadcast is rehearsed 16 to 20 hours. Benny and **Mary Livingston** rehearsed "Seven Keys to Baldpate" around 30 hours, bringing the total hours spent on preparation to more than 100. Benny began working with writers on the play as soon as he moved into his new home in July. At least a dozen script revision conferences were held there.

Lotte Lehmann on Magic Key Show

Fred Stone, beloved veteran of the American stage who is currently staging a brilliant Broadway success in a revival of the famous comedy, "Lightnin'," and Lotte Lehmann, celebrated Viennese soprano, will share top billing during the Magic Key broadcast Sunday at 1 p. m. over NBC-WTMJ.

Also on the program will be Sabu, youthful East Indian star of the motion picture, "Elephant Boy," whose latest film, "Drums," is soon to be released throughout the country; Clifton Fadiman, widely known to NBC audiences as referee of the weekly Information Please, who will again be master of ceremonies for the program, and Oscar Levant, distinguished pianist and composer, who will honor a close friendship with George Gershwin by a rendition of the late composer's "Concerto in F."

Jack Benny and his troupe return Sunday night at 6 (WTMJ).

Adolphe Menjou heads the "Star Theater" Wednesday at 8:30 p. m. (CBS).

Fred Allen's one hour revue is scheduled Wednesday at 8 p. m. (WTMJ).

Eddie Cantor returns to CBS Monday at 8:30 p. m. with Fanny Brice as guestar and Bert (The Mad Russian) Gordon, comic.

Phil Spitalny's "Hour of Charm" will be heard Monday at 8 p. m. (WTMJ).

Fred Waring's Pennsylvanians bow in next Saturday at 7:30 p. m. (WTMJ).

Fredric March opens the "Silver Theater" at 5 p. m. today (CBS).

Jack Benny Back Today

MOST of the new fall programs will be on the air when the current week has run its course. Returning—or starting—this week are Jack Benny and his troupe, the "Silver Theater," Ben Bernie and Lew Lehr, Charles Boyer, Eddie Cantor, the "Hour of Charm," Fred Allen, "Hobby Lobby," the "Ask it Basket" conducted by Jim McWilliams, the "Star Theater" with a huge cast, Fred Waring's Pennsylvanians, and comedian Joe E. Brown.

For the convenience of listeners, these premieres are listed below chronologically:

Sunday—"Smoke Dreams," 2 p. m., WENR, with "The Dreamer," Virginio Marucci's orchestra and Tenor Joseph Laderoute; Ben Bernie, 4:30 p. m., WBBM, with Comedian Lew Lehr, Mary Small and Bob Gibson, singers; the "Silver Theater," 5 p. m., WBBM, with Fredric March pinch hitting for William Powell in the first story, "Stronger Than Steel"; the "Civic Concert," 5:30 p. m., WTMJ, featuring the Milwaukeeans' quartet in the first of the series; Jack Benny, 6 p. m., WTMJ, with Mary Livingstone, Don Wilson, Tenor Kenny Baker, Andy Devine and Phil Harris' orchestra; "Radio Playhouse," 8 p. m., WENR, starring Charles Boyer, in title roles of various plays, complete each Sunday.

Monday—"Her Honor, Nancy James," 11:15 a. m., WBBM, a new serial story to be heard Mondays through Fridays, starring Barbara Weeks; "Keep Posted," 6:30 p. m., WMAQ, with Emily Post, authority on etiquette; the "Hour of Charm," 8 p. m., WTMJ, with Phil Spitalny's all girl orchestra, and Dorothy Thompson, commentator; Eddie Cantor, 8:30 p. m., WBBM, with Fanny Brice as guestar, Bert "The Mad Russian" Gordon, Tenor Walter Woolf King and Edgar Fairchild's orchestra.

Tuesday—"For Men Only," 7:30 p. m., WTMJ, with Peter Van Steeden's orchestra and guest stars from every walk of life. (Formerly a Wednesday night show).

Wednesday—"Ask it Basket," 6:30 p. m., WMAQ, with Jim McWilliams; "Hobby Lobby," 7:30 p. m., WLS, with Dave Elman working for a new sponsor; Fred Allen's "Town Hall Tonight," 8 p. m., WTMJ, with Portland Hoffa, Harry Von Zell, the Mighty Allen Art Players and Peter Van Steeden's orchestra; the "Star Theater," 8:30 p. m., WBBM, with Adolphe Menjou, Charles Ruggles, Una Merkel, Jane Froman, Kenny Baker, Max Rheinhardt's radio players and Dave Broekman's orchestra.

Saturday—Joe E. Brown, 6:30 p. m., WBBM, with Comics Gill and Demling, Singer Margaret McCrae, and Harry Sosnik's orchestra; Fred Waring and his Pennsylvanians, 7:30 p. m., WTMJ, with Singers Donna Dae, Sally Jo Nelson, Stuart Churchill, Gordon Goodman and Tom Waring, and the Twin Trio, mixed sextet, and Two Honeys and a Bee, swing trio.

Heidt Features Cowboy

Tex Owens, cowboy singer featured with his own band, the Texas Rangers, will be guest on Horace Heidt's Brigadiers program over the NBC-WMAQ network Sunday at 9 p. m. CST. The broadcast will originate at Kansas City.

The nine most popular current dance tempos will be featured, including "Mr. Sweeney Goes to Town," "Tales of Vienna Woods," "La Cumpersita," "The Charleton," "When I Grow Too Old to Dream," "Clarinet Polka," "Pocketful of Dreams," "The Chicken Reel" and "The Lambeth Walk."

Short Wave High Lights

SUNDAY

*TOKYO—6 to 6:30 a. m., news and native music. JZK (15.16); also 7 to 8:30 a. m., JZJ (11.80) and JZK.

BERLIN—10:15 to 11:15 a. m., Sunday concert. DJB (15.20).

*GUATEMALA CITY—11:45 a. m. to 4:15 p. m., Latin music (weekdays, 11:45 a. m. to 12:45 p. m.). TGWA (15.17).

*LISBON—4 to 7 p. m., musical program. CSW (9.74).

*WARSAW—5 to 8 p. m., program for America. SPW (13.635), SPD (11.535), SP19 (15.12), SP25 (11.74).

LONDON — 5 p. m., religious service; 5:50, "Sociable Songs"; 6:20, plowing competition; 6:40, news; 7, Big Ben and sonata recital. GSP (15.31), GSD (11.75), GSB (9.51), GSC (9.58).

GENEVA—6 to 6:45 p. m., musical program. HBO (11.40).

*MOSCOW — 6 to 8:15 p. m., English program for America. RKI (15.08), RAN (9.60).

*MADRID—5 to 7 p. m., program for North and South America. EAQ (9.86); 6 to 8 p. m., EAR (9.49).

*PRAGUE—5 to 9:45 p. m., program for America (news in English at 7:45 p. m.). OLR4A (11.84).

*BERLIN—7:15 p. m., Nazi news in English. DJB (15.20), DJD (11.77); also 9:30 p. m., DJB, DJO (11.80).

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*Programs heard daily.

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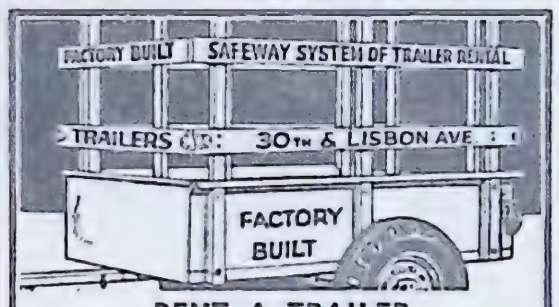

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So Here's the Real Truth About Kate Smith

An Inquisitive Reporter Sets Out to Find Out From People Who Know Her Just What Kind of Girl This Perennial Favorite of Radio Fans Really Is. This Intensely Human Story Is the Result

By Jack Sher

YOU remember how it was in 1931. You drank your beer and stuff in speakeasies; crooners were driving you crazy; the radio program, California Melodies, was introducing the first Hollywood guest stars; Nino Martini was a discovery; the depression and gangster pictures like "Public Enemy" were having a field day; your girl wanted you to sing like Bing Crosby; Leopold Stokowski went on the air for the first time; the Morro Castle was still intact; and a moon-faced girl, singing about a moon coming over a mountain, was an overnight sensation.

Since that time, the overnight sensation, Kate Smith, has become a radio institution. And now the Kate Smith institution is back on the air for its eighth year.

I could tell you the story of Kate Smith from childhood to fame—give you the 10 versions of how Ted Collins discovered her, and write you Kate Smith recipes—but you'd probably be three paragraphs ahead of me all the way. In Kate Smith's office there are five large press books filled with stories of her rise to fame.

Before talking to Kate, I had a chat with her publicity man, who said: "Kate comes into the office every day, she practices on the piano, and eats a big, red apple. The bigger the apple, the better. Now why don't you make something out of that?"

Well, I haven't made anything out of that, yet, but I've found out a lot of new things about Kate Smith. And the reason I found them was not only to tell you (and collect a check), but because after reading all those stories about Kate I didn't know what she was really like.

So I scouted around and got my information from people who work with her now, and those who have worked with her in the past and known her intimately.

KATE SMITH leads the most sheltered life of any girl in radio. From the moment Ted Collins discovered her, she put her professional and private life completely in his hands. She never makes a decision, she never does anything without asking Ted Collins.

This is good or bad, whichever way you care to look at it. It's good because Collins happens to be one of the most astute managers in show business, because he has imagination, sound ideas and knows how to make money. It's good because he has only one real interest in life, and that's Kate Smith. The three of them, Mr. and Mrs. Collins and Kate, are close friends as well.

It's bad because it has a tendency to keep Kate confined to the little world which Collins creates for her. She has only two real friends, Ted and Jack Miller, the orchestra leader on her program. These three are inseparable. Kate takes directions from Collins only, and without him she'd be lost. She has nothing to do with running the KaTed business, very, very little to do with the program. She just sings and talks to people over the air, giving out that nice, instinctively natural philosophy. That, and her voice, are the only things she can call her own.

When Collins is not around she is sometimes very suspicious of people. For no reason. She actually, strange as it sounds, has no idea of how important she is in the radio world. Ted Collins has to remind her of it about every day.

SHE IS, and is not, sensitive about her weight. She'll kid about it with the few people she knows well, but if an outsider mentions it or if she reads about it in a paper it doesn't sit so well.

Kate is probably one of the most graceful people you could ever watch. She's really an excellent athlete and moves with a great deal of poise and rhythm. I've been told that, with practice, she could become a professional tennis player. She swims beautifully, shoots a good game of golf; watching her you immediately lose all consciousness of her weight. It's a little sad to learn that she is a marvelous dancer, but never goes to dances.

Not until you've been talking with her for a half hour or so do you realize what a fine sense of humor she has. Then it creeps up on you all of a sudden—it's that subtle.

The angle of Kate being a home girl has been written to death. It's quite a few peoples' belief that being a home girl is a sort of retreat from a world which she is not able to cope with alone. She is an excellent cook—and really likes it.

When people she doesn't know too well come to her home, they get a Kate Smith cooked dinner and an album of snapshots to look at for the evening. Most of the pictures were taken by Kate, photography being her favorite hobby—ever since Ted Collins took it up.

When those who work with her, and know her very well, come to see her, they are apt to find her romping around in silk pajamas, acting like a kid; joking and very happy. Mr. Collins enters the room, and Kate immediately becomes the grand lady of radio. Very reserved.

She loves to play poker. She plays it with a robust abandon.

Money is a sort of abstract thing with Kate. I don't believe she ever wanted very much. She never spends her money on furs, jewelry or the usual fancy truck wealthy women go after. She buys the best sporting equipment and spends quite a little on her summer home at Lake Placid. She once chose to have three boats instead of a $10,000 mink coat.

Kate has a small town girl's craving for excitement. This is because very few exciting things happen to her. Once, when a hotel she was staying at burned down, she talked about it for weeks, telling a terrifying and exciting story to everyone she met. A few years ago, about the time Dillinger was on the loose, a couple of gangsters tried to shake the Collins-Smith outfit for some money. They were playing a Chicago theater, Kate actually saw the men, and it was a thrilling topic of conversation which kept her busy for months.

In recent years she's developed quite a talent for writing, and has turned out a book called "Living in a Great Big Way."

Her commentator's series is Ted Collin's idea, but the philosophy she gives out on the program is strictly her own. Simple, homely and sincere.

She likes to travel and goes about the country seeing all the places you're supposed to see.

When Kate talks about Ted, she gives him all the credit for the new ideas that are presented on her show. Most of them, strangely enough, come from linking his hobbies with thoughts about Kate.

"Ted once got the idea he wanted to collect pipes," Kate explained. "He spent a lot of money on them, and one day sat down with a favorite pipe to listen to some of my old records. The records were made with me singing with small units. They sounded so nice and intimate, like I was singing to just a few people, so Ted incorporated the idea into our present day radio show.

"Ted got his idea of the Command Performance from my wild desire to make a movie of a fire. I had it fixed up with a friend of mine to call me if there were any fires near by that I could shoot with my camera. I almost ruined a rehearsal one day chasing a fire. The next morning Ted and I were reading about the heroism of a very brave fireman, and from our discussion of this, and as a result of our photography hobby, he got the idea of putting just such brave people on our program."

One of the questions most often asked about Kate is why she has never married. I could get around this question by saying she has always been too busy with her professional duties and has "never had time to think about it seriously." But Kate Smith is 29 years old, and a girl gets a lot of serious thinking done about matrimony by that time. The real reason is that she hasn't had the opportunity to make any close friendships with men.

The way I see it, Kate ought to make some guy a very good wife. She is a lot of fun when she lets herself go; she is very kind. She has ar extremely lovely face (it's full of animation) and she has a constant twinkle in her eyes which seems to say, "You can't fool me, mister." She's very simple and lovable.

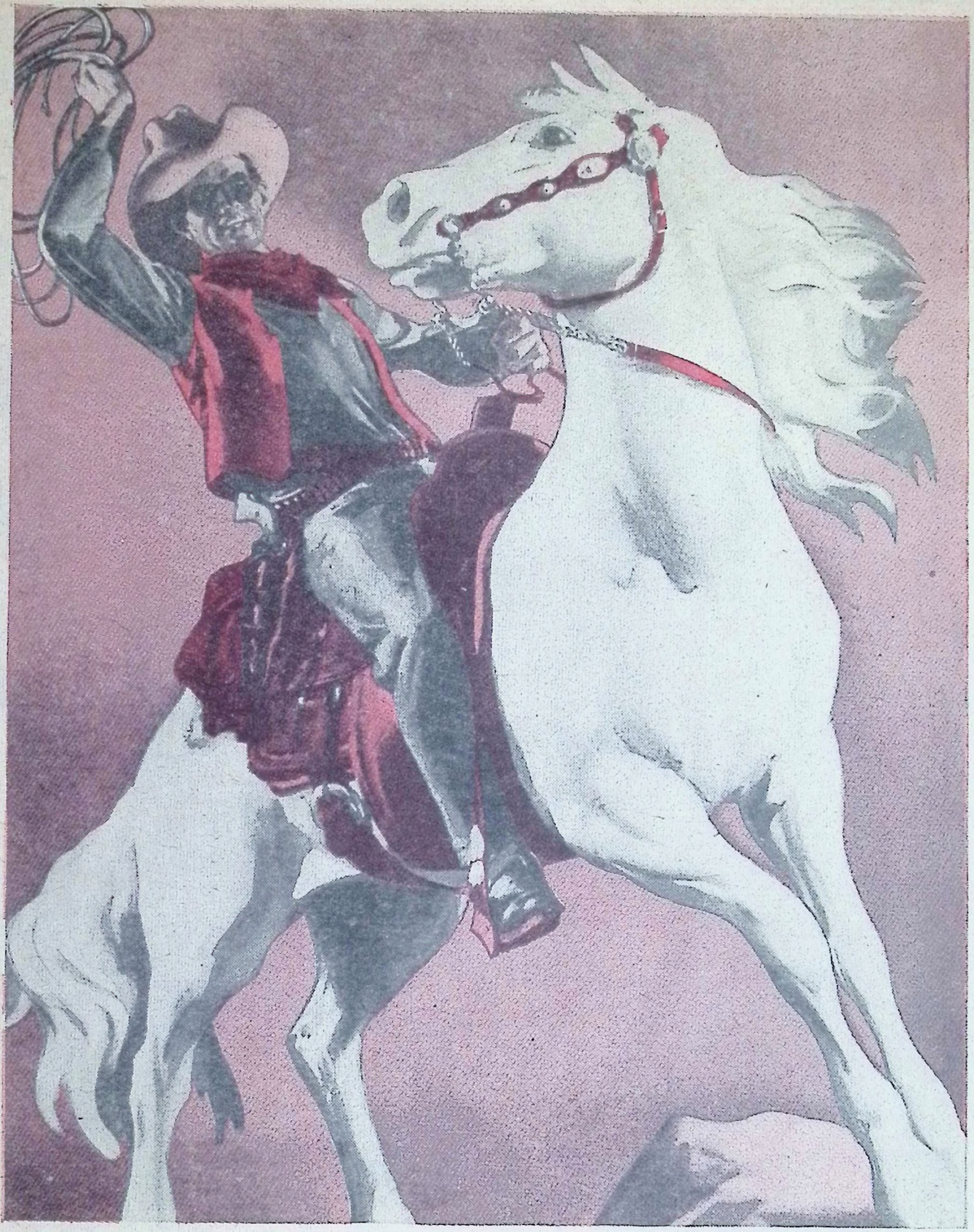
THERE isn't one anecdote in Kate's life, not, at least, one that she'll talk about, which hasn't got Ted Collins in it somewhere. She tells about the time she smashed her car into a taxi, and was afraid Ted would find out because he had warned her about driving fast. About the time they were both supposed to go to Washington for an engagement, and Ted missed the train. She was scared stiff when she got in there alone.

Kate gets an average of 3,000 fan letters a week, and has been getting them for the last seven years.

Ma Ferguson made her a Texas Ranger.

Kate has more honorary titles, medals, plaques and memberships than any other feminine star in radio.

In 1935, 22,000 people jammed Madison Square Garden just to see her.



—Copyright, 1938, Lone Ranger, Inc.

Heigh-o, Silver! . . . It's the Lone Ranger and his horse, Silver, now heard regularly over WTMJ in their thrilling western adventures with Tanto, Indian friend of the Lone Ranger. The first Sunday broadcast of the story will be heard at 5 p. m. today on WTMJ, with other programs scheduled Tuesday and Thursday at the same time.

Roses and Thorns

'Rankest' Announcer

To the Radio Editor: I have read the comments of different contributors to your columns and it seems to me the answer to most of the opinions is, we have our likes and dislikes in entertainment as well as anything else.

Personally, I think that Clem McCarthy is the rankest announcer on the air. To me, he tells so much more than he sees and in a way that makes one feel he thinks the radio audience can't think or imagine for itself, so he "puts it on."

The first time I heard him, I didn't know who he was but after about two minutes of listening I walked away. That's my privilege and I use it. And whenever the fight commission sees fit to have him announce the fight, so far as I am concerned, they can have him. There is always something else worth hearing.

Jimmy Dudley of WIND should take a large percentage of wind out of his stuff and copy his partner, Russ Hodges. I'll take announcers like Russ Winnie, Bob Elson, Pat Flanagan and others of that type. A. T. J.

Green Bay, Wis.

* * *

Likes Larry Welk

To the Radio Editor: I wish you would unload a whole carload of roses for Larry Welk, whose music has been heard from the Schroeder hotel.

This is the first time we are enjoying music that is so different since Seymour Simons was at the hotel. Welk's style is in a class by itself, because, instead of dwelling in one type, he has combined all the popular music styles with a number of his own ideas and turned out the kind of music that people are enjoying all over the country.

Milwaukee is very fortunate in having a band of this caliber represent us on the NBC networks. The leader, Larry Welk, is the type of man who will go out of his way to help anyone in need. I've heard many stories to this effect since he came to town.

His theme song, his own composition, is so catchy that when anyone is looking for a station and runs across his introduction, they stay tuned for the rest of the broadcast. JOSEPH CELCER.

Milwaukee.

[Larry Welk's theme, "Bubbles in the Wine," was recorded some time ago and has just been released.]

* * *

Sign All Letters

Only those letters carrying the full name and address of the writer will be published in this department. However, only initials will be printed if writers so indicate.

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More on Strouds

To the Radio Editor: I wish to say something about an article printed in "Roses and Thorns" recently, sent in by Mrs. Kathryn L. of Milwaukee. In that article, she stated that the Stroud Twins, who left the Charley McCarthy hour Sept. 25, are much funnier than Charley and that if anyone should be leaving it should be Charley and Edward Bergen. My conception of Mrs. L. is that either she does not know what the majority of the public likes, or she has lost her sense of humor. FRED SCHILS.

Port Washington, Wis.

* * *

On Serial Stories

To the Radio Editor: Someone who signs herself, "Disgusted's Pal," writes "if WTMJ would only put on some good band or a serial story of some kind and shut off Heinie." Isn't that awful?

I should think these women listening to the radio would be so sick and fed up with serial stories that they'd never want to hear any more—certainly not any more that would take the place of a one hour concert. Heinie's Grenadiers may not be the best band in the world—but we like 'em. My friends and I like the tunes they play and the things Heinie says—even when they aren't funny.

You said yourself last Sunday that the "serial story mess is worse than last year." I was glad somebody had the courage to say that, because if someone didn't, we'd soon have nothing left in the daytime but serial stories. Why, it's so bad now, without any more stories, that I've hauled the old phonograph out of the attic so I can have some music during the day. I wonder how many others are doing the same? GEORGE H. L.

Milwaukee.

* * *

Disagreement Survey

To the Radio Editor: I disagree with Melvin Richter. I think that Fibber McGee, Bob Burns, "One Man's Family" and "Good News of 1939" are all good, clean and interesting entertainment. I also disagree with Mrs. Kathryn L. I admit that the Strouds are good but I think Bergen and McCarthy are better. I must be a jitterbug, because I like "Flatfoot Floogie," "Powerhouse" and "Twilight in Turkey." **Jean Parks, Milwaukee.** . . . Melvin Richter said he didn't see why people kicked about programs and then did a pretty good job of it himself. As for me, I don't care for Heinie and when his program comes on I simply change the station. I don't see why others can't do the same instead of criticizing. **Miss M. H., Mukwonago, Wis.** . . . I was really shocked when I read Melvin Richter's letter. He actually denounced two topnotch programs, Fibber McGee and "One Man's Family." If those two are "rotten," what can be called good? **Tony Labucki, Milwaukee.** . . . When someone says a program like "One Man's Family" is "rotten," my blood boils. After all, it is a very good program to all those who listen with interest. Fibber McGee and "Good News of 1929" are good programs for people with a sense of humor. Such programs make you laugh and forget your troubles, but I realize that not everyone has a sense of humor. **Miss E. F., Milwaukee.** . . . If people don't like certain programs, all they have to do is turn the dial. They aren't compelled to listen. Each week I actually look forward to "One Man's Family," Bob Burns and "Good News of 1939." I enjoy them very much and wish them long life. **Miss A. N., Milwaukee.** . . . Why publish such letters as Melvin Richter's? People must like the programs he criticizes or they would have been off the air long ago. Surely he has seen how quickly poor programs disappear. There are programs I don't like, too, but it takes such little energy to turn the dial. However, if he listens to these programs just to find more reasons to dislike them, then I think he's a poor sport. **Mr. H. C. W., Milwaukee.**

* * *

Aw, Gee Whiz

To the Radio Editor: There is always a first time. How is anyone to know that their work is appreciated unless someone takes the time to express such appreciation? You certainly are doing a fine job with your column of radio news and comment. The quality of radio programs is increasing year by year, which proves that progress is inevitable. NICK MARK PETERSEN.

Milwaukee.

He Works Better at Home, Writer Permitted to Do So

Not all Hollywood writers have lush, velvety offices knee deep in comfort. A new writer in Hollywood found himself assigned to an office piled high with typewriters and mimeograph machines, old posters and pressbooks, and directly adjacent to a boisterous workroom. "Look," he said to a producer, "I can't work in this office. Do you care if I work at home?" The producer didn't care a bit. "Just keep in touch with me," he urged, "and turn your script pages in on time." Two weeks lapsed during which the producer dreamed of a new scenario technique. Next morning on his desk lay a cable from Budapest, "Just arrived home," it said. "Will start to work at once."

Milwaukee Quartet to Open Concert Hour

THE Milwaukeeans Quartet, widely known vocal group, will open the third annual fall and winter "Civic Concert" series on WTMJ Sunday afternoon at 5:30.

Originated a few seasons ago by a Milwaukee oil company to afford Milwaukee's choral groups a mass medium of expression, the series this year will include outstanding local organizations with as many as 200 members. Prominent in this season's series will be the A Cappella Choristers, Urban League chorus, Cadman Choral club, the Arions and many others.

The Milwaukeeans Quartet, which will be heard in the opening concert on WTMJ this afternoon, is comprised of Allen T. Meyers, Carl Zeidler, Wilbur Hillis and Ralph Rogers. These young men formerly have been heard individually and as a group on WTMJ programs.

An enthusiastic response from the listening public has encouraged the work of the many "home town" groups which have been presented under the same air auspices in the two previous seasons.

High school and college a cappella choruses will be heard in the later programs of the "Civic Concert" series, scheduled for the next 26 weeks.

Other Sunday high lights follow:

Captain Larry's All-Stars, 8:30 a. m., WTMJ, with Larry Teich and Jack Martin.

It Happened So Quick, 9:15 a. m., WTMJ, with Homer G. Bell, speaker; dramatization of automobile accidents from actual cases.

Masters of Rhythm, 9:30 a. m., WTMJ, with Bob Heiss offering 105 minutes of dance music.

University of Chicago Roundtable, 11:30 a. m., WMAQ, "Economics of the New Deal," discussed by Secretary Wallace, Prof. T. V. Smith and Harry Gideonse.

Park Avenue Hillbillies, 11:45 a. m., WTMJ, with Harry Ford, comedian.

Radio City Music Hall, 12 noon, WENR.

Men With Wings, 12:30 p. m., WGN, story of aviation, with Fred MacMurray.

The Magic Key, 1 p. m., WTMJ, with Fred Stone, stage star; Lotte Lehmann, soprano; Sabu, film star; Oscar Levant, pianist; Clifton Fadiman, emcee; Frank Black's symphony.

Smoke Dreams, 2 p. m., WENR, with "The Dreamer" and Virginio Marucci's orchestra.

Second Guessers, 2:30 p. m., WTMJ, with grid coaches and sports writers.

The World Is Yours, 3:30 p. m., WMAQ.

There Was a Woman, 4 p. m., WENR.

Paul Wing's Spelling Bee, 4:30 p. m., WMAQ.

Ben Bernie, 4:30 p. m., WBBM, with Lew Lehr, comedian; Mary Small and Bob Gibson, singers.

The Lone Ranger, 5 p. m., WTMJ.

Silver Theater, 5 p. m., WBBM, with William Powell in "Stronger Than Steel."

Choral Concert, 5:30 p. m., WTMJ, with the Milwaukeeans' quartet.

Show of Week, 5:30 p. m., WGN, with Vincent Lopez's band; Ray Perkins, emcee.

The Laugh Liner, 5:30 p. m., WBBM, with Billy House, comedian; Jack Fulton, tenor, and Carl Hohengarten's orchestra.

Jack Benny, 6 p. m., WTMJ, with Mary Livingstone, Don Willson, Kenny Baker, Andy Devine and Phil Harris' orchestra.

The People's Platform, 6 p. m., WBBM, with Neville Miller, Curtis Mitchell and Bob Trout in a roundtable chat.

Sunday at Seth Parker's, 6:30 p. m., WTMJ, with Phillips H. Lord as "Seth"; Mrs. Lord as Lizzie Peters, Effie Palmer as Ma Parker, Raymond Hunter as Capt. Bang, Frances Chaney as Jane, Audrey Egan as Linda and Cameron Andrews as Cefus.

The Bandwagon, 6:30 p. m., WMAQ, with Bob Crosby's orchestra.

The Passing Parade, 6:30 p. m., WHAS, WJR, starring John Nesbitt, Al Garr and Oscar Bradley's orchestra.

Sunday Varieties, 7 p. m., WTMJ, with Edgar Bergen and Charley McCarthy, Judy Canova, Annie and Zeke, comedians; Nelson Eddy, baritone; Dorothy Lamour, singer; Robert Armbruster's orchestra; Alice Faye, guest artist.

Mercury Theater, 7 p. m., WBBM, WISN, Orson Welles presents an adaptation of Dickens' "Oliver Twist."

Musical Spelldown, 8 p. m., WTMJ, quiz show based on new and old songs, conducted by Warren Mead.

The Shadow, 8 p. m., WGN, with Bill Johnstone in the title role.

Manhattan Merry-Go-Round, 8 p. m., WMAQ, with Rachel Carlay, Pierre Le Kreun, the Men About Town trio and Don Donnie's orchestra.

Hollywood Playhouse, 8 p. m., WENR, with Charles Boyer in "Algiers."

Sunday Evening Hour, 8 p. m., WBBM, WISN, conducted by Eugene Ormandy; Beniamino Gigli, tenor.

American Album of Familiar Music, 8:30 p. m., WTMJ, with Frank Munn, Jean Dickinson, singers; Bertrand Hirsch, violinist; Amsterdam chorus and Gustave Haenschen's orchestra; Elizabeth Lennox, contralto.

Walter Winchell, 8:30 p. m., WENR.

Irene Rich, 8:45 p. m., WENR, in a short playlet.

Horace Heidt's Brigadiers, 9 p. m., WMAQ, with Tex Owen, cowboy singer.

Ghost of Benjamin Sweet, 9 p. m., WISN, comedy-drama.

Original Good Will Hour, 9 p. m., WGN, John J. Anthony, conductor.

Cheerio, 9:30 p. m., WTMJ, inspirational music and comment.

Headlines and Bylines, 9:30 p. m., WBBM, with H. V. Kaltenborn and Gilbert Seldes.

Henry A. Wallace Joins Discussion

With Secretary of Agriculture Henry A. Wallace defending the policies of the New Deal against the criticisms of Prof. Harry D. Gideonse, Sunday's University of Chicago Round Table will bring a sharper clash of opinions than is usually developed in this long established program. Subject of the broadcast is "The Economics of the New Deal."

Critic Gideonse will be on the program because Secretary Wallace asked for the opportunity to challenge him directly. The secretary will come to Chicago from Washington, and Prof. Gideonse, now on the Barnard college and Columbia university faculties, will make a flying trip from New York to voice his ideas of what is wrong with the New Deal's ideas. Third member and umpire of the discussion will be the veteran Round Table participant, Prof. T. V. Smith of the University of Chicago.

The broadcast will originate in the Mitchell Tower studio on the University of Chicago campus at 11:30 a. m. and will be carried by NBC-WMAQ.

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Crosby's Band on Bandwagon Show

One of America's leading exponents of swing—Bob Crosby and his orchestra—will be riding the "Bandwagon" Sunday when the program comes over the NBC-WMAQ network from Chicago at 6:30 p. m. Featuring Marian Mann and the Bob Cats, music will include "Dog Town Blues," "Big Foot Stomp," "South Rampart Street Parade" and "Swingin' at the Sugar Bowl."

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Oct. 16
The Urban League Chorus
Oct. 23
A Capella Choristers
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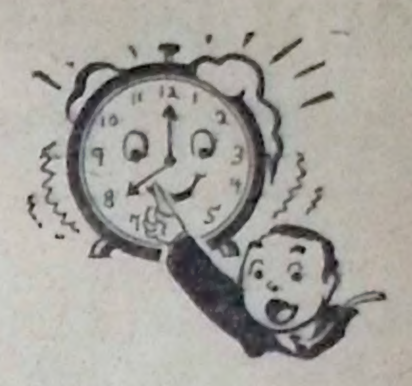

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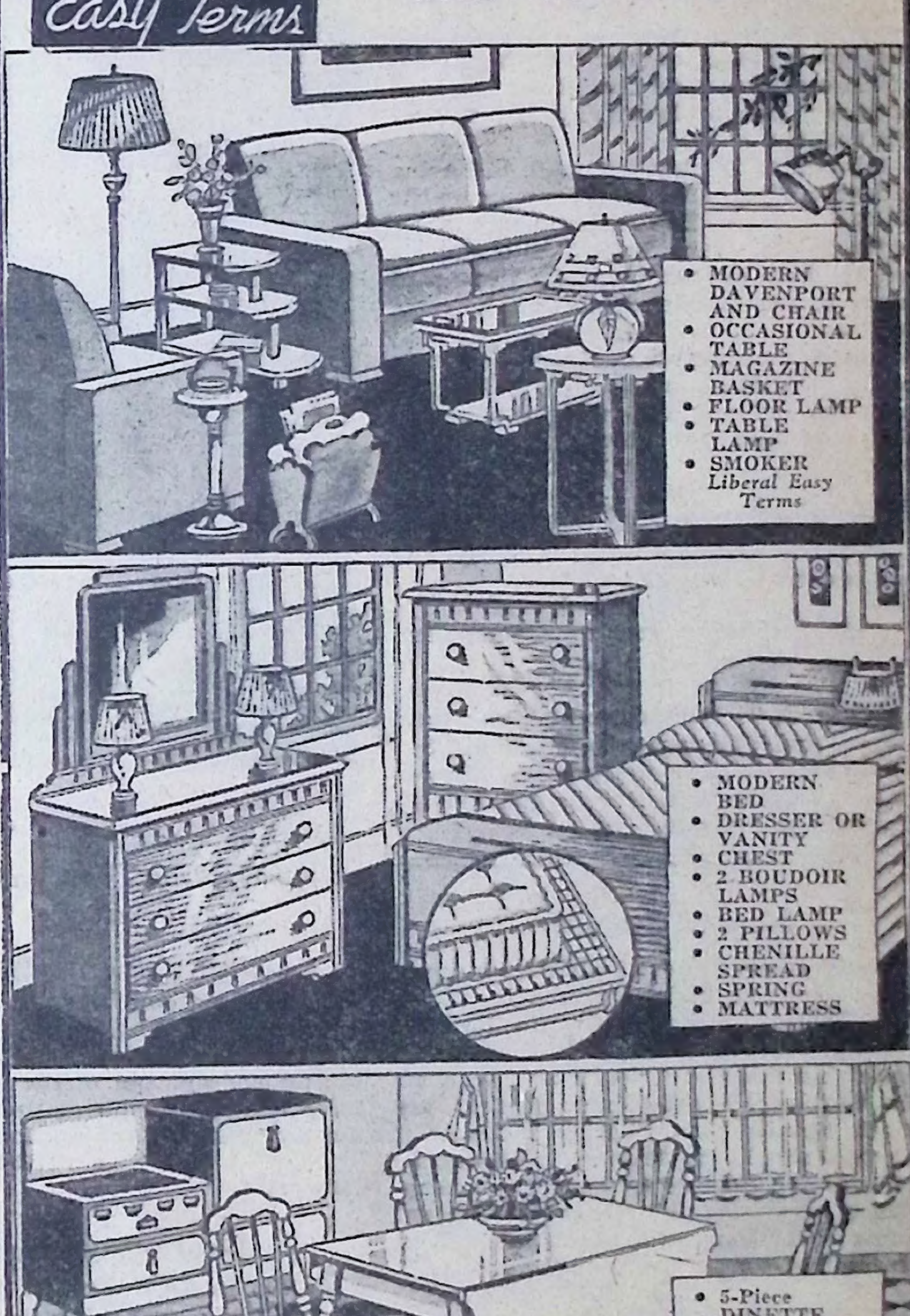

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WLW	700	WCFL	970
WGN	720	WI N	1120
WBBM	770	WJJD	1130
WCCO	810	WEMP	1310

[The Journal is not responsible for erroneous listings due to last minute cancellations and program insertions by radio stations.]

Sunday

7:30 A. M.
Week End Echoes, WEMP.
St. Boniface Church, WISN.
8 A. M.
Church Service, WTMJ.
‡White Rabbit Line, WMAQ.
Everybody's Hour, WLS.
†Ruth Carhart, WBBM.
Rhythm Range, WEMP.
8:30 A. M.
Our Club, WTMJ.
†Melody Moments, WCFL.
†Wings Over Jordan, WBBM.
Croatian Hour, WEMP.
Spiritual Fellowship, WISN.
9 A. M.
News Report, WTMJ.
†Radio Pulpit, WMAQ.
Little Brown Church, WLS.
‡Russian Melodies, WCFL.
The Comics, WGN.
†Church of Air, WBBM.
Hungarian Hour, WEMP.
Breakfast Club, WISN.
9:15 A. M.
It Happened So Quick, WTMJ.
9:30 A. M.
Masters of Rhythm, WTMJ.
‡Ancient Instruments, WMAQ.
Morning Serenade, WGN.
‡Dreams of Long Ago, WCFL.
†Airs and Dances, WBBM, WISN.
Deutsche Heimat, WEMP.
9:45 A. M.
News; Weather, WLS.
10 A. M.
News; Whistler, WMAQ.
Organ Concert, WLS.
Organ Music, WGN.
†Charles Paul, WBBM.
Jewish Hour, WEMP.
Morning Revue, WISN.
10:15 A. M.
‡Neighbor Nell, WMAQ.
The Bergstroms, WLS.
Reviewing Stand, WGN.
10:30 A. M.
‡Rollini Trio, WCFL.
New Records, WMAQ.
String Trio Concert, WLS.
Los Cumbancheros, WGN.
It Happened So Quick, WBBM.
10:45 A. M.
‡Dr. W. H. Holden, WCFL.
Popular Tunes, WGN.
Headlines, WBBM.
11 A. M.
‡The Southernaires, WLS.
‡Silver Strings, WMAQ.
Public Schools, WGN.
Piano Parade, WBBM.
Italian Hour, WEMP.
German Hour, WISN.
11:15 A. M.
Question Bee, WTMJ.
Dorothy Foster, WGN.
Voice of Romance, WBBM.
11:30 A. M.
That Was the Song, WTMJ.
‡U. of C. Roundtable, WMAQ.
Grace Wilson, WLS.
Your Business, WGN.
World We Live In, WBBM.
Sunny Italy, WEMP.
11:45 A. M.
Harry Ford, Hillbillies, WTMJ.
Organ Music, WGN.
Magic Numbers, WBBM.
12 Noon
‡Shakespeare's England, WTMJ.
‡Music Hall, WENR.
Hospital Care, WGN.
Morning Varieties, WBBM.
Czechoslovak Hour, WEMP.
German Hour, WIND.
Radio Matinee, WISN.
12:15 P. M.
Sweetheart Songs, WGN.
Bohemian Airs, WEMP.
12:30 P. M.
‡Horse, Buggy Days, WTMJ.
Condensed News, WMAQ.
Men With Wings, WGN.
Round Lake Punster, WBBM.
Polish Airs, WEMP.
†Europe Calling, WISN.
12:45 P. M.
Say It With Music, WMAQ.
†Poet's Gold, WISN.
1 P. M.
‡Magic Key, WTMJ.
Question-Air, WMAQ.
Don Pedro, WGN.
Men and Books, WBBM.
German Hour, WEMP.
Polish Merrymakers, WISN.
1:15 P. M.
Dog Chats, WGN.
Dugout Dope, WBBM.
1:30 P. M.
‡Kidoodlers, WMAQ.
Sox vs. Browns, WGN, WBBM, WCFL, WIND.
Rhineland Review, WEMP.
Five Star Theater, WISN.
1:45 P. M.
Charlie and Jane, WGN.
‡Olympic Games, WMAQ.
Bowling News, WISN.
2 P. M.
Dick Jurgens, WTMJ.
‡Smoke Dreams, WENR.
‡Sunday Drivers, WMAQ.
†Everybody's Music, WISN.
Jugoslav Hour, WEMP.
2:15 P. M.
‡Richard Himber, WENR.
Slovenian Songs, WEMP.
Chicago Cards vs. Brooklyn, WIND.
2:30 P. M.
‡Second Guessers, WTMJ.
‡Ranger's Serenade, WMAQ.
Slovenian Airs, WEMP.
2:45 P. M.
Unitarian Church, WEMP.
3 P. M.
Masters of Classics, WTMJ.
‡Sunday Vespers, WENR.
Strange As It Seems, WMAQ.
Polish Hour, WEMP.
†Sunday Serenade, WISN.
3:15 P. M.
A Step Ahead, WMAQ.
3:30 P. M.
‡World Is Yours, WTMJ.
‡Benno Rabinoff, WENR.
Bill Anson, WGN.
Songs of Poland, WEMP.
†Texas Rangers, WISN.
4 P. M.
‡Tune Types, WTMJ.
‡There Was a Woman, WENR.
Melody Manor, WEMP.
†Phil Cook, WISN.
4:15 P. M.
Tenth Inning, WBBM.
Colonial Music, WEMP.
4:30 P. M.
‡Vincente Gomez, WTMJ.
‡Spelling Bee, WMAQ.
‡Vincente Gomez, WENR.
†Ben Bernie, WBBM, WISN.
Lutheran Program, WEMP.
4:45 P. M.
Concert Violinist, WTMJ.
‡Master Builder, WENR.
Young America, WEMP.
5 P. M.
‡The Lone Ranger, WTMJ.
‡Amateur Hour, WENR.
‡Catholic Hour, WMAQ.
Tennis Meet, WGN.
†Silver Theater, WBBM, WISN.
Dance Party, WEMP.
5:30 P. M.
Civic Concert, WTMJ.
‡Tale of Today, WMAQ.
Vincent Lopez, WGN.
†Laugh Liner, WBBM, WCCO.
Show of the Week, WISN.
6 P. M.
‡Jack Benny, WTMJ.
‡Popular Classics, WENR.
Dick Jurgens, WGN.
†People's Platform, WBBM, WISN, WCCO.
Polish Program, WIND.
6:30 P. M.
‡Seth Parker, WTMJ.
‡The Bandwagon, WMAQ.
The Steelmakers, WGN.
Wayside Theater, WBBM.
Down by Herman's, WISN.
7 P. M.
‡Charlie McCarthy, WTMJ.
Sports Review, WLS.
Your Sunday Date, WGN.
†Mercury Theater, WBBM, WISN, WCCO.
Cub Game, WIND.
7:15 P. M.
News Report, WLS.
7:30 P. M.
‡Ernest Gill, WLS.
7:45 P. M.
Heidelberg Orchestra, WGN.
8 P. M.
Musical Spelldown, WTMJ.
‡Manhattan Merry-Go-Round, WMAQ.
‡Hollywood Playhouse, WENR.
Tiny Hill, WGN.
†Sunday Evening Hour, WISN, WBBM, WCCO.
Sports Parade, WIND.
8:30 P. M.
‡American Album, WTMJ.
‡Walter Winchell, WENR.
News; Sports, WGN.
8:45 P. M.
Bob Crosby, WGN.
‡Irene Rich, WENR.
9 P. M.
‡Russ Morgan, WTMJ.
‡Horace Heidt, WMAQ.
Good Will Hour, WGN.
Riddles in Rhythm, WBBM.
†Hollywood Showcase, WISN.
9:15 P. M.
Vocal Varieties, WENR.
9:30 P. M.
‡Cheerio, WTMJ.
Vocal Varieties, WMAQ.
†Headlines, Bylines, WBBM, WISN.
10 P. M.
News; Eddie Varzos, WTMJ.
‡News, Dance, WMAQ.
News Report, WENR.
Heidelberg Orchestra, WGN.
†Count Basie, WBBM, WISN.
Paul Sullivan, WLW.
10:15 P. M.
Dick Jurgens, WGN.
‡Johnny Messner, WENR.
10:30 P. M.
Rhythm Time, WTMJ.
‡Earl Hines, WENR.
‡Abe Lyman, WMAQ.
Roger Pryor, WGN (10:40).
‡Paul Pendarvis, WBBM.
News; Pendarvis, WISN.
11 P. M.
‡Eddie Varzos, WTMJ.
Music You Desire, WENR.
Jerry Blaine, WGN.
†Henry King, WBBM, WISN.
11:30 P. M.
‡Erskine Hawkins, WTMJ.
‡Earl Hines, WMAQ.
Bob Crosby, WGN.
†Lou Saillies, WBBM, WISN.
12 Midnight
‡Leon Mojicas, WTMJ.
Savoy Sultan, WGN.
‡Dean Hudson, WMAQ.
†Tony Cabot, WBBM.

‡Denotes NBC program.
†Denotes CBS program.

Program Headliners Offered on the Week's Radio Bill

Monday

9:30 A. M.
‡Mme. Courageous, WLS.
10 A. M.
Julia Blake, WBBM.
11 A. M.
Short Stories, WLS.
†Mary McBride, WBBM, WISN.
12:30 P. M.
Johnny Olson, WTMJ.
Checkboard Time, WLS
1:30 P. M.
Lady's Answer, WGN.
2 P. M.
Marriage License, WGN.
2:30 P. M.
†Music Institute, WBBM.
3 P. M.
Household Hints, WGN.
4 P. M.
Edna O'Dell, WGN.
†March of Games, WISN, WBBM.
4:45 P. M.
Around the Town, WTMJ.
5 P. M.
The Plainsmen, WTMJ.
5:15 P. M.
20 Flying Fingers, WTMJ.
Len Salvo, WGN.
†Songs for You, WBBM.
6 P. M.
Heinie's Grenadiers, WTMJ.
‡Jimmy Valentine, WENR.
‡Amos 'n' Andy, WLW.
Evening Serenade, WGN.
Dr. Preston Bradley, WBBM.
Down by Herman's, WISN.
6:15 P. M.
‡Lum 'n' Abner, WBBM.
6:30 P. M.
Easy Aces, WTMJ.
‡Keep Posted, WMAQ.
Sports, WBBM, WGN, WLS.
6:45 P. M.
Kilowatt Hour, WTMJ.
Inside of Sports, WGN.
7 P. M.
‡Bob Ripley, WTMJ.
‡Song Varieties, WLS.
Ernie Fio Rito, WGN.
†Monday Show, WBBM.
7:30 P. M.
‡Margaret Speaks, WTMJ.
‡Those We Love, WLS.
The Lone Ranger, WGN.
†Pick and Pat, WBBM.
8 P. M.
‡Hour of Charm, WTMJ.
Bob Crosby, WGN.
†Radio Theater, WBBM, WISN.
8:30 P. M.
‡Eddy Duchin, WTMJ.
Detective Mystery, WLW.
9 P. M.
‡Contented Hour, WTMJ.
‡True or False, WENR.
†Wayne King, WBBM.
9:30 P. M.
Musical Program, WTMJ.
Public Hero No. 1, WENR.
Pageant of Melody, WGN.
†Eddie Cantor, WBBM.
10 P. M.
Today's Events, WTMJ.
‡Amos 'n' Andy, WMAQ.

Paul Whiteman is heard Wednesdays

Tuesday

9:30 A. M.
‡Ed McConnell, WLS.
10 A. M.
†Mary Lee Taylor, WBBM.
11 A. M.
Missus to Market, WBBM.
12:30 P. M.
Voice of Farm, WTMJ.
3 P. M.
Your English, WGN.
†Health Highway, WBBM.
3:30 P. M.
†Chamber Music, WBBM.
4 P. M.
†Let's Pretend, WISN, WBBM.
4:45 P. M.
Music: Gabriel Heatter, WTMJ.
5 P. M.
The Lone Ranger, WTMJ.
6 P. M.
Heinie's Grenadiers, WTMJ.
‡Easy Aces, WENR.
Concert Orchestra, WGN.
Sports Review, WBBM.
‡Amos 'n' Andy, WLW.
6:15 P. M.
‡Vocal Varieties, WMAQ.
†Screenscoops, WBBM, WISN.
6:30 P. M.
Eddie Varzos, WTMJ.
†Helen Menken, WBBM.
Sports, WGN, WLS.
7 P. M.
‡Johnny Presents, WTMJ.
‡Music Caricature, WLS.
The Green Hornet, WGN.
†Big Town, WBBM, WISN.
7:30 P. M.
‡For Men Only, WTMJ.
‡Information Please, WLS.
†Al Jolson, WBBM, WISN.
Morton Gould, WGN.
8 P. M.
‡Now and Then, WTMJ.
Don't Believe It, WGN.
‡Battle of Sexes, WMAQ.
†We, the People, WBBM, WISN.
8:30 P. M.
‡Fibber McGee, WTMJ.
‡NBC Jamboree, WENR.
†Benny Goodman, WBBM, WISN.
9 P. M.
‡Bob Hope, WTMJ.
Detective Mystery, WGN.
†Hal Kemp, WBBM.
9:30 P. M.
‡Jimmy Fidler, WTMJ.
The Northerners, WGN.
†Jack Berch, WBBM, WISN.
9:45 P. M.
Slumber Music, WTMJ.
†American Views, WBBM.
10 P. M.
Today's Events, WTMJ.
‡Amos 'n' Andy, WMAQ.

Wednesday

9:30 A. M.
‡Mme. Courageous, WLS.
10 A. M.
Julia Blake, WBBM.
11 A. M.
Short Stories, WLS.
†Mary McBride, WBBM, WISN.
12:30 P. M.
Johnny Olson, WTMJ.
Checkerboard Time, WLS.
1:30 P. M.
Lady's Answer, WGN.
2 P. M.
Marriage License, WGN.
4 P. M.
Mark Love, WGN.
†March of Games, WISN, WBBM.
4:45 P. M.
Around the Town, WTMJ.
5 P. M.
The Plainsmen, WTMJ.
Rhythm Boys, WGN.
5:15 P. M.
20 Flying Fingers, WTMJ.
6 P. M.
Heinie's Grenadiers, WTMJ.
‡Easy Aces, WENR.
‡Amos 'n' Andy, WLW.
Twilight Reveries, WGN.
Dr. Preston Bradley, WBBM.
Down by Herman's, WISN.
6:15 P. M.
Concert Orchestra, WGN.
†Lum 'n' Abner, WBBM.
6:30 P. M.
Easy Aces, WTMJ.
Sports, WGN, WLS.
†Ask It Basket, WBBM.
6:45 P. M.
Kilowatt Hour, WTMJ.
Inside of Sports, WGN.
7 P. M.
‡One Man's Family, WTMJ.
‡Roy Shield, WLS.
Concert Orchestra, WGN.
Gang Busters, WBBM, WISN.
7:30 P. M.
‡Tommy Dorsey, WTMJ.
‡Hobby Lobby, WLS.
The Lone Ranger, WGN.
Paul Whiteman, WBBM, WISN.
8 P. M.
‡Town Hall Tonight, WTMJ.
Bob Crosby, WGN.
We, the Wives, WBBM.
8:30 P. M.
†Star Theater, WBBM, WISN.
9 P. M.
‡Kay Kyser, WTMJ.
Tiny Hill, WGN.
9:30 P. M.
Melodies From Sky, WGN.
†It Can Be Done, WBBM.
10 P. M.
Today's Events, WTMJ.
‡Amos 'n' Andy, WMAQ.

Kate Smith is back Thursday nights

Thursday

9:30 A. M.
‡Walter Blaufuss, WTMJ.
Variety Show, WLS.
10 A. M.
†Mary Lee Taylor, WBBM.
11 A. M.
Missus to Market, WBBM.
12:30 P. M.
Voice of Farm, WTMJ.
3 P. M.
Your English, WGN.
†Remember? WBBM.
4 P. M.
Harold Turner, WGN.
†Let's Pretend, WISN, WBBM.
4:45 P. M.
Music: Gabriel Heatter, WTMJ.
5 P. M.
The Lone Ranger, WTMJ.
6 P. M.
Heinie's Grenadiers, WTMJ.
‡Easy Aces, WENR.
‡Amos 'n' Andy, WLW.
Sweet and Low, WGN.
Sports Review, WBBM.
Down by Herman's, WISN.
6:15 P. M.
‡Vocal Varieties, WMAQ.
Concert Orchestra, WGN.
†Screenscoops, WBBM, WISN.
6:30 P. M.
Eddie Varzos, WTMJ.
Sports, WGN, WLS.
Joe Penner, WBBM, WISN.
7 P. M.
‡Rudy Vallee, WTMJ.
Corn Pioneers, WLS.
The Green Hornet, WGN.
†Kate Smith, WBBM, WISN.
7:30 P. M.
Alfred Wallenstein, WGN.
Farmer's Forum, WLS.
8 P. M.
‡Good News of 1939, WTMJ.
‡Toronto Symphony, WLS.
Don't Believe It, WGN.
†Maj. Bowes, WBBM, WISN.
9 P. M.
‡Bob Burns, WTMJ.
‡People I Have Known, WENR.
Concert Orchestra, WGN.
†CBS Workshop, WBBM.
9:30 P. M.
Henry Weber, WGN.
†Americans at Work, WBBM.
10 P. M.
Today's Events, WTMJ.
‡Amos 'n' Andy, WMAQ.

Kay Kyser's musical class—a high spot

Friday

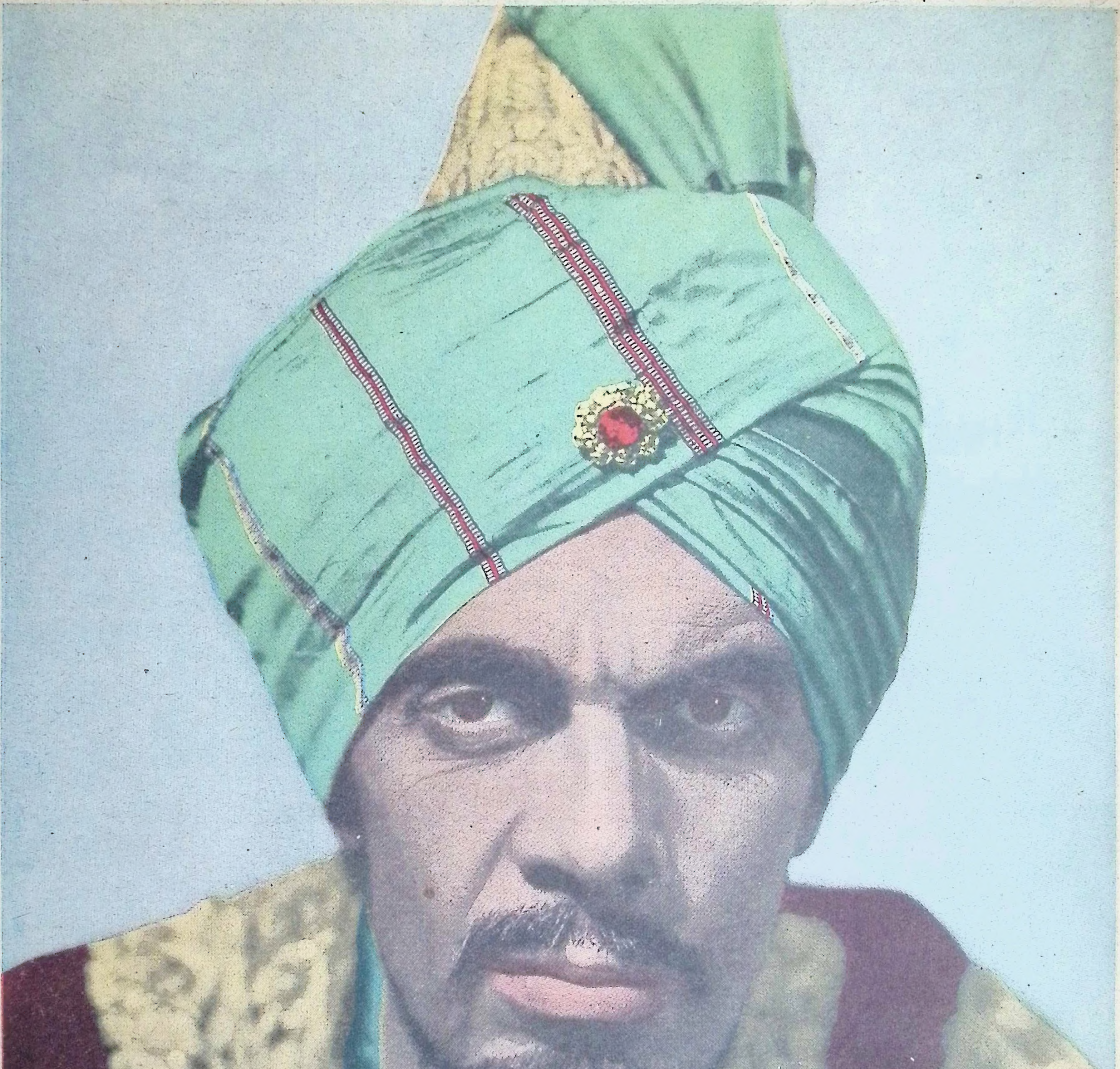
9:30 A. M.
Organ Melodies, WTMJ.
‡Mme. Courageous, WLS.
10 A. M.
Julia Blake, WBBM.
11 A. M.
Short Stories, WLS.
†Mary McBride, WBBM, WISN.
12:30 P. M.
Johnny Olson, WTMJ.
Checkboard Time, WLS.
1:30 P. M.
Lady's Answer, WGN.
2 P. M.
Marriage License, WGN.
3 P. M.
Your English, WGN.
†Rubbertown Revue, WBBM.
4 P. M.
Louis Rich, WGN.
†When We Were Young, WISN, WBBM.
4:45 P. M.
Around the Town, WTMJ.
5 P. M.
The Plainsmen, WTMJ.
5:15 P. M.
20 Flying Fingers, WTMJ.
6 P. M.
Heinie's Grenadiers, WTMJ.
‡Amos 'n' Andy, WMAQ.
Evening Serenade, WGN.
Dr. Preston Bradley, WBBM.
Down by Herman's, WISN.
6:15 P. M.
Concert Orchestra, WGN.
†Lum 'n' Abner, WBBM.
6:30 P. M.
Easy Aces, WTMJ.
Sports, WLS, WGN.
†Science Adventure, WISN, WBBM.
6:45 P. M.
Kilowatt Hour, WTMJ.
Inside of Sports, WGN.
†Democratic Talk, WBBM.
7 P. M.
‡Lucille Manners, WTMJ.
What's My Name, WGN.
†First Nighter, WBBM.
7:30 P. M.
The Lone Ranger, WGN.
†Burns and Allen, WBBM, WISN.
8 P. M.
‡Paul Martin, WTMJ.
‡Waltz Time, WMAQ.
Crimson Wizard, WGN.
†Hollywood Hotel, WBBM.
8:30 P. M.
‡March of Time, WTMJ.
‡Death Valley Days, WMAQ.
9 P. M.
†Wayne King, WTMJ.
Curtain Time, WGN.
†Grand Central Station, WBBM.
9:30 P. M.
‡Jimmy Fidler, WTMJ.
Fanfare, WENR.
†Jack Berch, WBBM.
9:45 P. M.
Screen and Radio, WTMJ.
‡Football Prophet, WMAQ.
†American Views, WBBM.
10 P. M.
Today's Events, WTMJ.
‡Amos 'n' Andy, WMAQ.

Saturday

9 A. M.
Nancy Grey, WTMJ.
Patsy, Her Pards, WLS.
9:30 A. M.
Carla Pestalozzi, WTMJ.
Get Thin to Music, WGN.
9:45 A. M.
Boy Scouts, WTMJ.
Spelling Bee, WLS.
Mailbox, WGN.
10 A. M.
Blue Room Ensemble, WTMJ.
Morning Melodies, WGN.
†Cincinnati Conservatory, WBBM.
10:30 A. M.
Farm Roundup, WTMJ.
High School, WLS.
Army Band, WGN.
10:45 A. M.
Concert Music, WTMJ.
11 A. M.
Luncheon Music, WTMJ.
Poetry Program, WGN.
Missus to Market, WBBM.
11:30 A. M.
Singing Jingeleer, WTMJ.
Quin Ryan, WGN.
Home Talent, WLS.
German Hour, WISN.
11:45 A. M.
Heinie's Grenadiers, WTMJ.
†Enoch Light, WBBM.
12 Noon
Martha Crane, WGN.
Man on Farm, WLS.
Heat Wave, WISN.
12:30 P. M.
Home Harmonizers, WTMJ.
Markets; Service, WGN.
Grain; Poultry, WLS.
†Buffalo Presents, WBBM.
12:45 P. M.
Sidewalk Reporter, WTMJ.
1 P. M.
Bulletin Board, WTMJ.
Gloom Chasers, WGN.
Boys From Virginia, WLS.
Man on Street, WBBM.
1:15 P. M.
Eddie Varzos, WTMJ.
Meet Missus, WBBM.
1:30 P. M.
Charley Nevada, WTMJ.
1:45 P. M.
Wisconsin vs. Iowa, WTMJ.
2 P. M.
Northwestern vs. Drake, WGN, WBBM.
3 P. M.
‡Stamp Collectors, WMAQ.
5 P. M.
‡El Chico Revue, WTMJ.
‡Kaltenmyer's Kindergarten, WMAQ.
5:45 P. M.
Sports Flash, WTMJ.
6 P. M.
‡Avalon Time, WTMJ.
‡Message of Israel, WENR.
†Swing Club, WBBM.
6:30 P. M.
News; Heinie, WTMJ.
‡Question Bee, WMAQ.
Sports, WLS, WGN.
†Joe E. Brown, WBBM.
7 P. M.
‡Tommy Riggs, WTMJ.
P-X Ranch, WLS.
Concert Orchestra, WGN.
†Johnny Presents, WBBM, WISN.
7:30 P. M.
‡Fred Waring, WTMJ.
Barn Party, WLS.
Symphonic Strings, WGN.
†Prof. Quiz, WBBM, WISN.
8 P. M.
‡National Barn Dance, WTMJ.
‡Vox Pop, WMAQ.
Hawaii Calls, WGN.
8:30 P. M.
†Saturday Serenade, WBBM.
9 P. M.
‡Will Osborne, WTMJ.
Barnyard Jamboree, WLS.
†Your Hit Parade, WBBM, WISN.
9:30 P. M.
‡Concert in Rhythm, WTMJ.
Plantation Party, WGN.
Bob Crosby, WGN.
Variety Show, WLS.
10 P. M.
Today's Events, WTMJ.
Barn Dance, WLS.

Programs Heard Daily Except Saturday

6 A. M.
Top o' Morning, WTMJ.
Sunrise Service, WLS (6:15).
Early Risers, WISN.
6:30 A. M.
Dawn Salute, WBBM.
Prairie Ramblers, WLS.
7 A. M.
Suburban Hour, WMAQ.
California Sunshine, WGN.
Morning Reporter, WBBM.
News; Livestock, WLS.
7:30 A. M.
Music Box, WGN.
Musical Clock, WBBM.
Boys From Virginia, WLS.
Gospel Singer, WLW.
8 A. M.
Your Neighbor, WMAQ.
Good Morning, WGN.
Morning Devotions, WLS.
8:30 A. M.
P-X Ranch, WLS.
†Joyce Jordan, WBBM.
Hilltop House, WLW.
8:45 A. M.
These Happy Gilmans, WTMJ.
Linda's Love, WBBM.
9 A. M.
Nancy Grey, WTMJ.
‡Houseboat Hannah, WLS.
The Party Line, WGN.
†Kitty Kelly, WBBM, WISN.
School of Air, WLW.
9:15 A. M.
‡Jane Arden, WLS.
‡John's Other Wife, WMAQ.
Betty Crocker, WGN.
†Myrt, Marge, WBBM, WISN.
9:30 A. M.
Kitty Keene, WTMJ.
‡Just Plain Bill, WMAQ.
Get Thin to Music, WGN.
†Hilltop House, WBBM, WISN.
9:45 A. M.
‡Woman in White, WTMJ.
‡Ma Perkins, WLS.
Mail Box, WGN.
†Stepmother, WBBM.
The Goldbergs, WLW.
10 A. M.
Doc Seller's Stories, WTMJ.
‡David Harum, WMAQ.
Morning Melodies, WGN.
‡Mary Marlin, WLS.
10:15 A. M.
Blue Room Ensemble, WTMJ.
‡Vic and Sade, WLS, WLW.
‡Lorenzo Jones, WMAQ.
Bachelor's Children, WGN.
Editor's Daughter, WBBM.
Ann Leslie, WISN.
10:30 A. M.
Kitty Keene, WTMJ.
‡Widow Brown, WMAQ.
‡Story of Month, WCFL.
‡Pepper Young, WLS.
Don Pedro, WGN.
†Big Sister, WBBM, WISN.
10:45 A. M.
‡Road of Life, WTMJ.
Livestock; Poultry, WLS.
Painted Dreams, WGN.
†Aunt Jenny, WBBM, WISN.
11 A. M.
Betty and Bob, WTMJ.
‡Dan Harding's Wife, WMAQ.
Manhattan Mother, WGN.
11:15 A. M.
Hymns of All Churches, WTMJ.
‡The O'Neills, WMAQ, WLW.
Prairie Ramblers, WLS.
†Nancy James, WBBM.
11:30 A. M.
Dinty; Jingeleer, WTMJ.
‡Farm, Home Hour, WMAQ.
‡Gene and Glenn, WLS.
Quin Ryan, WGN.
†Helen Trent, WBBM.
11:45 A. M.
Heinie's Grenadiers, WTMJ.
Markets; News, WLS.
Man on Street, WGN.
†Our Gal, Sunday, WBBM.
12 Noon
Dinnerbell Program, WLS.
Martha Crane, WGN.
†The Goldbergs, WBBM.
12:15 P. M.
‡Farm Service, WMAQ.
†Vic and Sade, WBBM, WISN.
12:30 P. M.
Markets; Services, WGN.
†Road of Life, WBBM.
Heat Wave, WISN.
12:45 P. M.
Sidewalk Reporter, WTMJ.
‡Happy Gilmans, WMAQ.
Livestock Report, WLS.
†Gospel Singer, WBBM.
1 P. M.
Bulletin Board, WTMJ.
‡Betty and Bob, WMAQ.
School Time, WLS.
Harold Turner, WGN.
Manhattan Mother, WBBM.
1:15 P. M.
‡Arnold Grimm's Daughter, WTMJ.
Man on Street, WBBM.
Palace of Wonders, WLS.
1:30 P. M.
‡Valiant Lady, WTMJ.
Grain Market, WLS.
Kitty Keene, WBBM.
1:45 P. M.
Home Harmonizers, WTMJ.
‡Church Hymns, WMAQ.
Chore Boys, WLS.
Houseboat Hannah, WBBM.
2 P. M.
‡Mary Marlin, WTMJ.
Hal Tate, WBBM.
2:15 P. M.
‡Ma Perkins, WTMJ.
June Baker, WGN.
Homemakers' Hour, WLS.
Meet the Missus, WBBM.
2:30 P. M.
‡Pepper Young, WTMJ.
2:45 P. M.
‡Guiding Light, WTMJ.
3 P. M.
‡Backstage Wife, WTMJ.
‡Club Matinee, WENR.
3:15 P. M.
‡Stella Dallas, WTMJ.
Midstream, WLW.
3:30 P. M.
Variety Revue, WTMJ.
‡Life Can Be Beautiful, WMAQ.
3:45 P. M.
Margery Graham, WGN.
4 P. M.
‡Affairs of Anthony, WENR.
4:15 P. M.
‡Your Family and Mine, WTMJ.
‡Terry and Pirates, WLW.
4:30 P. M.
Down Country Road, WTMJ.
‡Radio Rubes, WENR.
4:45 P. M.
Paul Sullivan, WLW.
5 P. M.
‡Don Winslow, WENR.
‡Dick Tracy, WMAQ.
Show Window, WISN.
5:15 P. M.
‡Malcolm Claire, WENR.
‡Jimmie Allen, WMAQ.
5:30 P. M.
Jack Armstrong, WTMJ.
Dick Tracy, WISN.
5:45 P. M.
Sports Flash, WTMJ.
‡Tom Mix, WMAQ.
‡Orphan Annie, WGN.
‡Lowell Thomas, WLW.



Raymond Massey as he appears in the Alexander Korda technicolor production of "Drums"